

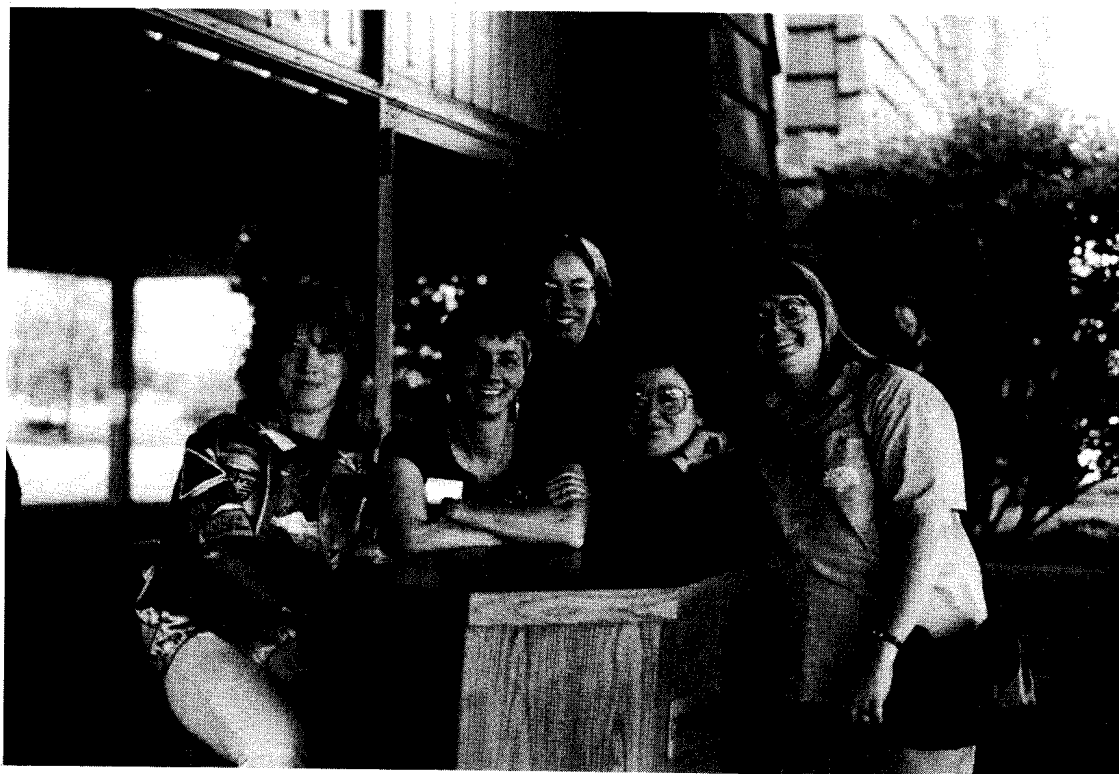


JUNE 1990

ISSUE 26

*THE FACES OF MEDIAWEST*CON X*

Here is a quick peek at some of the faces that were seen at this year's MediaWest*Con...



The hard-cord Ford freaks: Barbara Anderson, Cypher, Rebecca Carey, Wanda Lybarger and Ye Olde Ed, Cheree Cargill.



Ming Wathne

Wanda Lybarger and
Samia Martz





Raiders of the Lost Hilton--Susan Zahn, Barbara Anderson, and Irina Ozeroy

Carolyn Golledge and Karen Estabrook

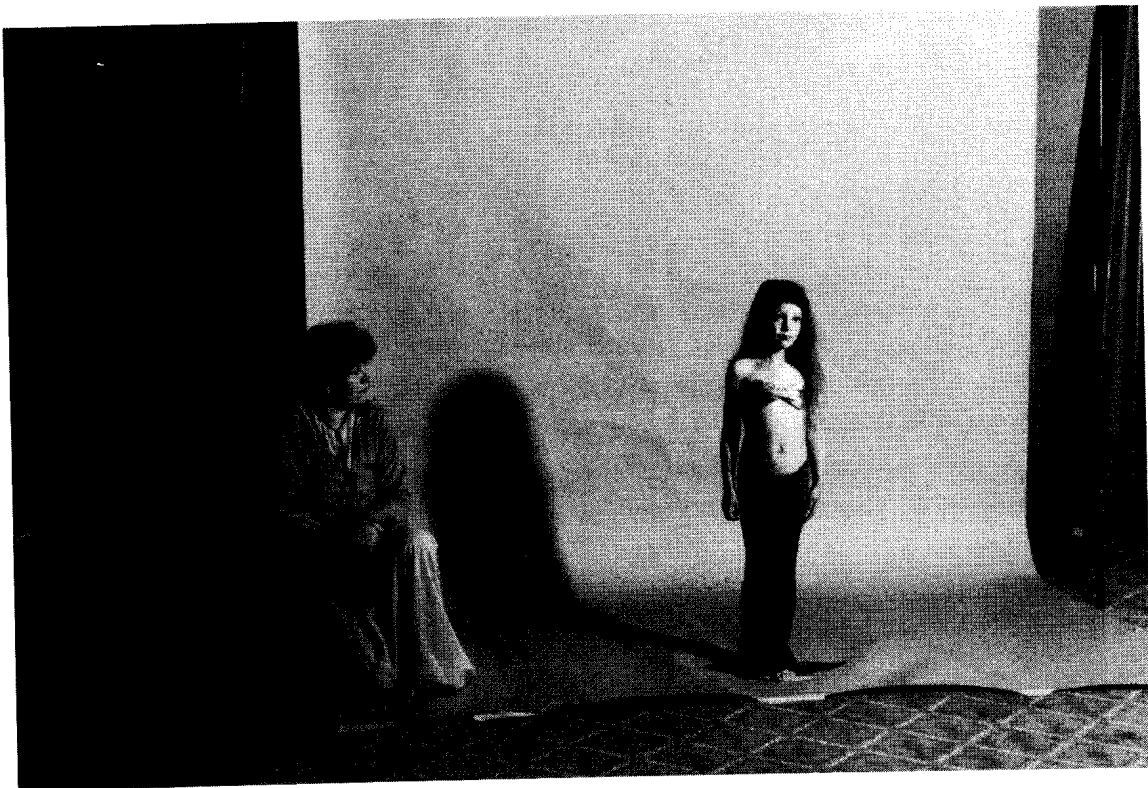


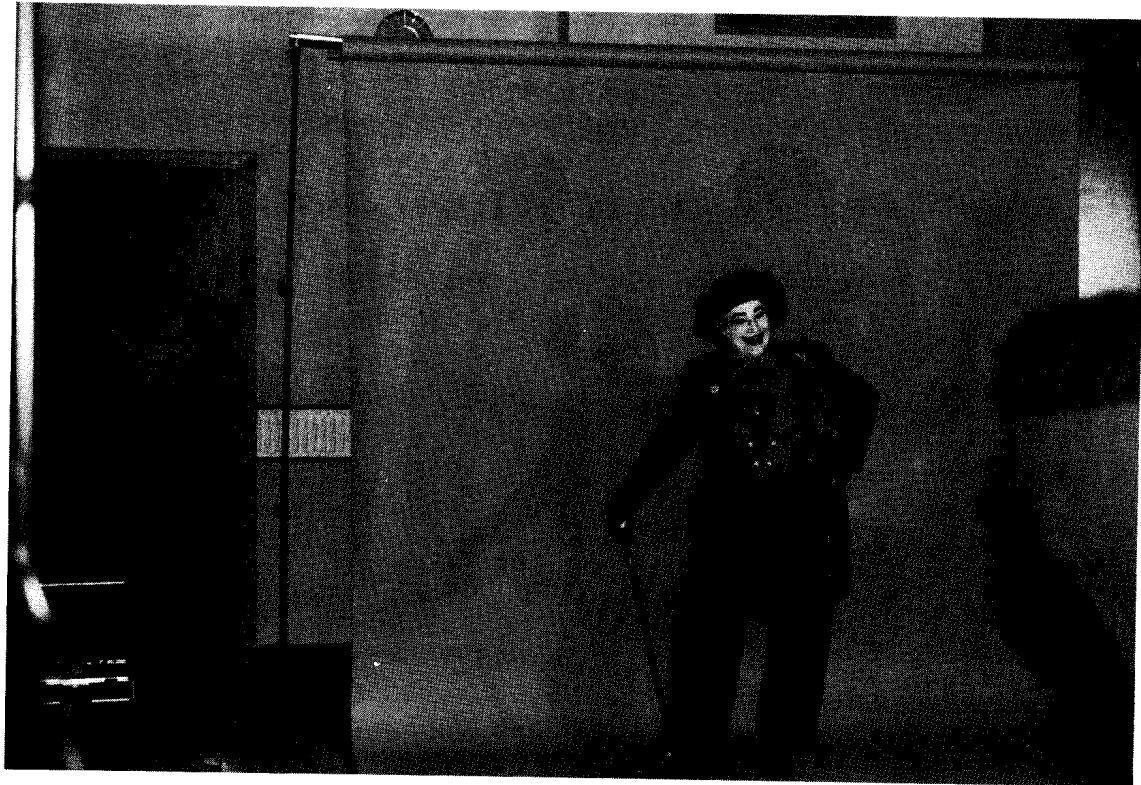
Some scenes from the costume contest...



Roberta Rogow and Winston Howlett -- the Klingon god and goddess of food and drink

Jeanine Hennig and daughter Bekah as the Little Mermaid





Melody Womack as the Joker

Sandy Williams, Janet Paderewski, and Laurie Shanahan





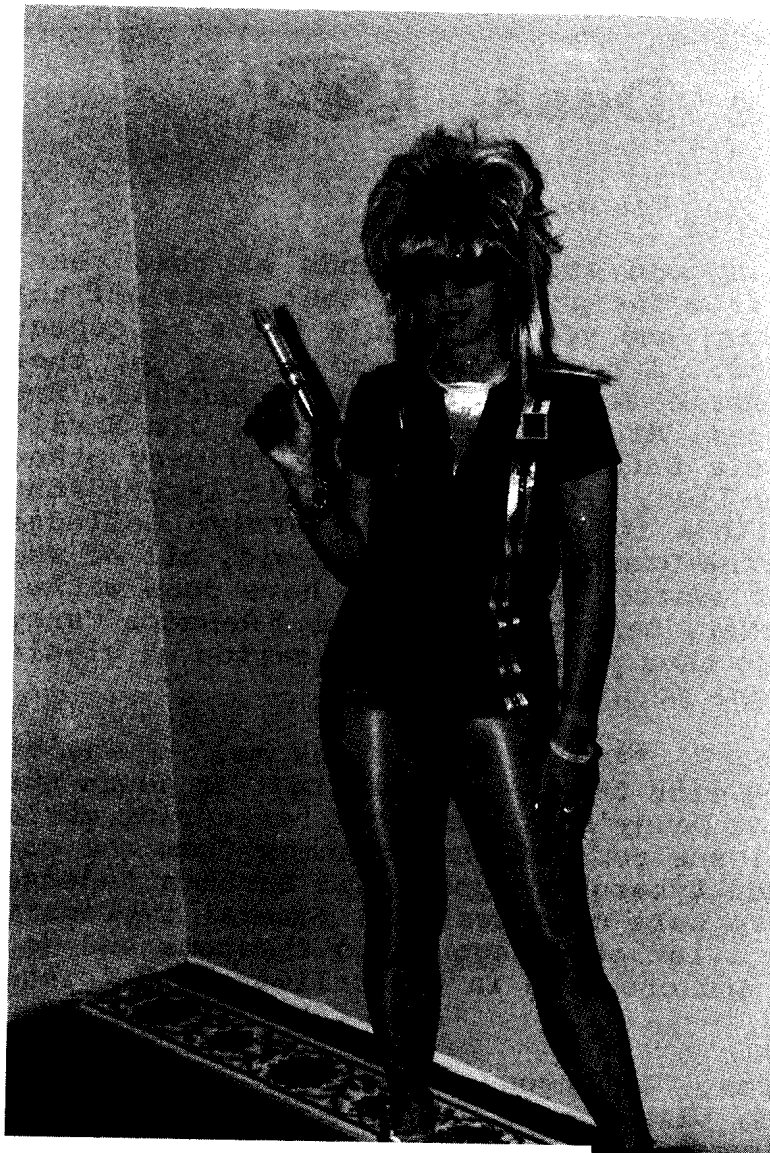
The annual blaster battle --
MediaWest*Con 47

Martynn and Ken Keisel are
the two on the right--and
a fervent congratulations to
the two of them on the im-
pending arrival of their first
baby!

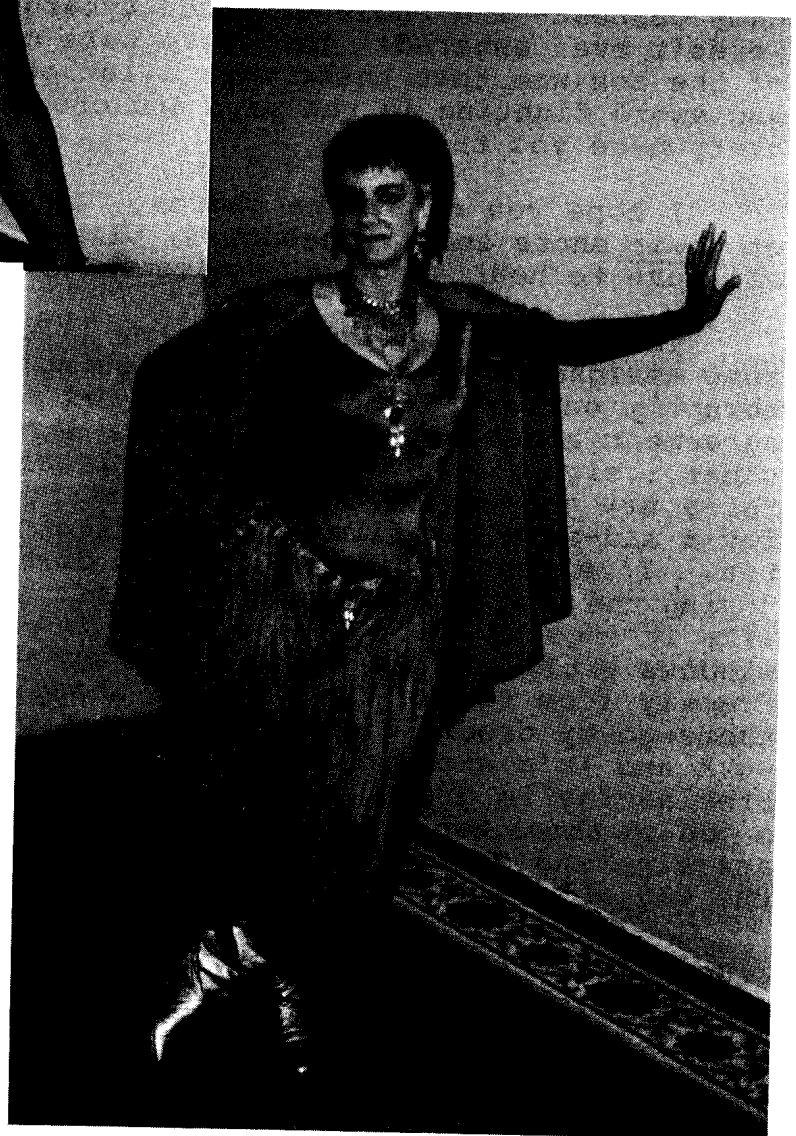
Wanda Lybarger



Barbara Anderson



Cypher



Ed's Desk

It was great to see so many old and new friends at this year's MediaWest*Con. As you can see from the photo essay that leads off this issue, I was busy with my Minolta, and yet I couldn't begin to capture all the good time and fun we had. A few friends who didn't get their picture taken -- Liz Sharpe, Annie Wortham and Leah Rosenthal, Rose Arnold, Lucy Carr, Carolyn Cooper, Mark and Melea Fisher, Jim Markle, Mary Urhausen, Becky Cope, Marcia Brin, Kathy Agel -- and many others who I waved to in passing and yelled, "Let's get together later!" then never managed to! Special hello's to Ming Wathne, Carolyn Golledge, Karen Estabrook, Susan Zahn, Irina Ozerney and Rose Arnold, all of whom I finally got to meet. And, of course, what would I have done without my roomies, Wanda Lybarger, Cypher, Barbara Anderson and Rebecca Carey? And, yeah, guys, I am going to do that particular publication we giggled into creation at 2:00 o'clock one morning!

What all went on at the con? **ack** Don't ask me! I was too busy running around and visiting with friends and eating! It seems that the whole con was spent either at Denny's or the hotel restaurant eating and yakking! You see in this issue some of the costumes from the costume contest--and those of Wanda Lybarger, Cypher and Barbara Anderson weren't even entered! They were hall costumes!! A general impression of the con was that there were a lot of Klingons and Phantoms and dogs and sword fighting in the yard and crowding in the hallways and friends everywhere you turned!

I hope you enjoy the photos. If anyone would like to share some of their shots and/or anecdotes, please send them along! I'm sure we'd all love to hear about your adventures!

There have been changes in my life since I returned from MWC. The temp assignment that was so intriguing and which I liked so much ended abruptly on May 16 when my agent and the client got into a major disagreement about her fees. At last word, they had decided to sue each other...sigh... So, I backed completely out of it and started looking for a new job--which I found and started on June 11. I'm now working for a mid-size law firm as their first and only word processing operator. I've been typing my fingers down to the bare bone but I am enjoying the new job. Everyone I've met so far has been nice and it looks like it's going to be a good place to work. I have my own office (with windows yet!) and I'm working in a great part of town--right across the freeway from two of the largest shopping centers in Dallas! (Oh, my, there go my credit limits again!) I was ready to return to full time work and it's nice to have a steady paycheck and some benefits again. Freelancing is great and I truly enjoyed it, but when you haven't had a job in three weeks and GMAC's got their hand out along with Mastercard and Visa and Sears and... Well, I've gnashed a few fingernails along the way.

Everybody have a great summer!

BULLETIN BOARD

Lisa Thomas
7606 Lady Street
Charleston Heights, SC 29420

NOTICE: Anyone who sent subscription orders, submissions or information requests to Barbara Gardner for HIBERNATION SICKNESS since June 1989 and received no acknowledgement should contact me. Barbara is no longer with HS and there has been some confusion over just which orders have been filled between the time she left and when a new co-editor was found.

* * *

Ming Wathne
437 Via Roma
Santa Barbara, CA 93110

I want to let everyone know that the Library is still in business, but only by the skin of our teeth. The recent wildfires in the mountains outside Santa Barbara nearly took our house. Fortunately, we got out safely and the fire stopped just short of our home. I grabbed the records to the Library on our way out the door. It will be a little while before the Library gets into full operation again, but I wanted to assure everyone that we're still in business!

* * *

Cheree Cargill
457 Meadowhill Drive
Garland, TX 75043

Due to the pressures of a new job (one with more typing than I anticipated) and in getting TREMOR #5 and SE#26 out at the same time, I've decided to take a little vacation. So, I'm going to cancel the September issue of SE and go for a mid-autumn issue instead. Please change the deadline date for #27 from August 15 to October 1. That will let us all enjoy our summer, get our fall schedules started and give my aching fingers a rest! See you in October!

* * *

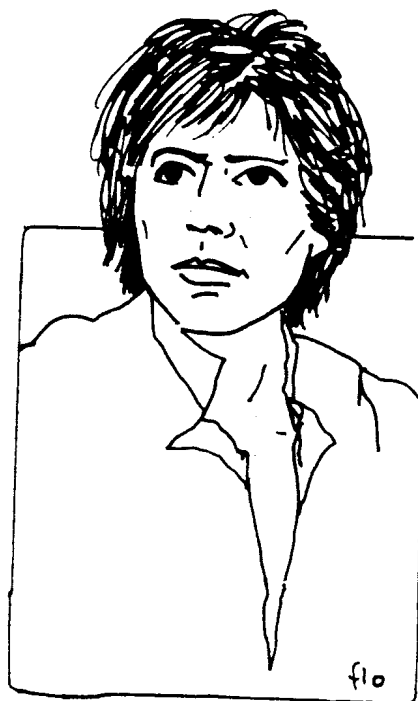
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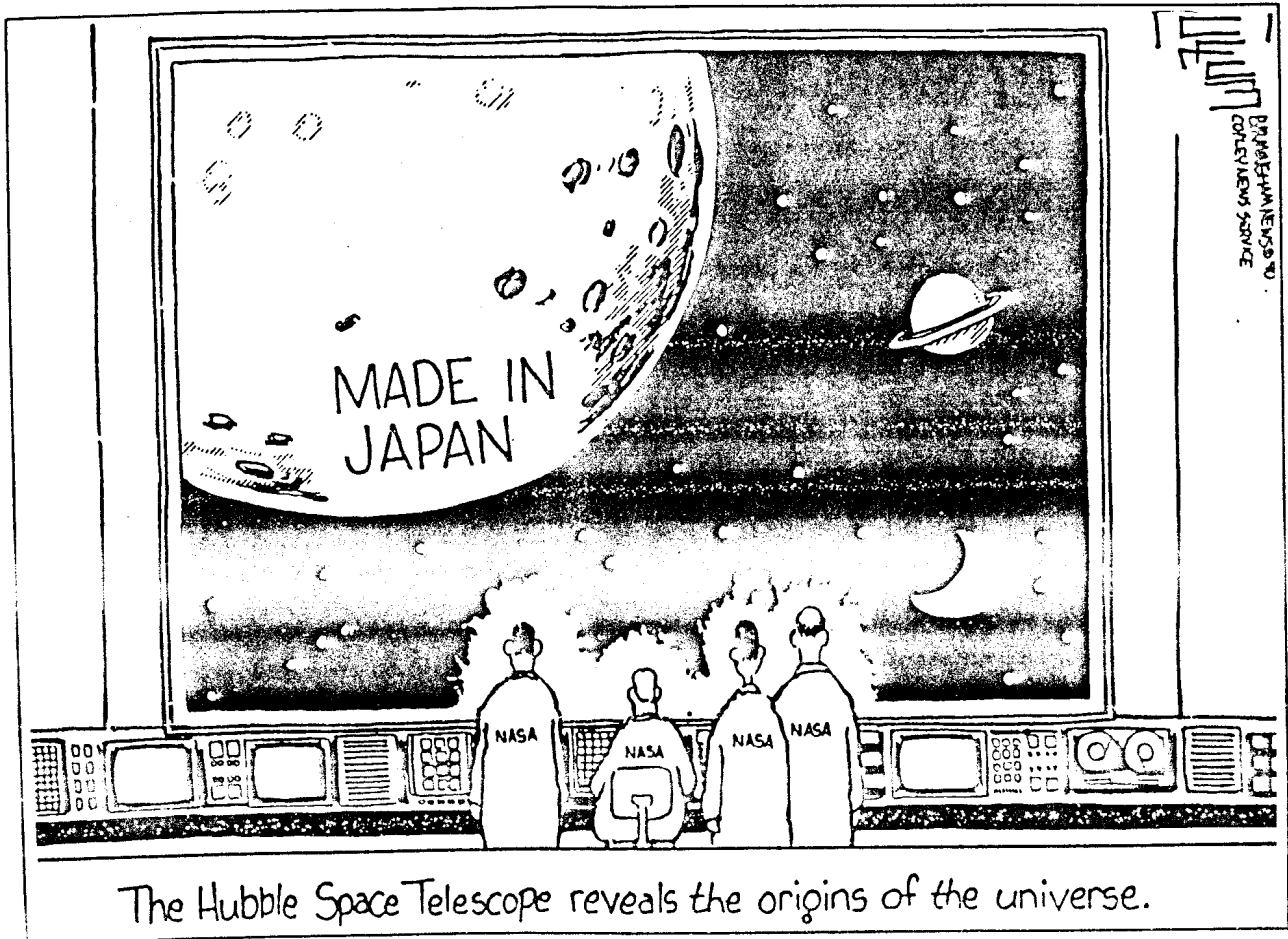
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Thanks to Carol Peters, Barbara Anderson and everyone else who sent clippings. Rose Arnold has requested that dates and sources be supplied with all clippings. Excellent idea! Also, might I ask that anyone sending clippings write their initials on the clippings to help me keep better track of credits? When I'm doing layout, the clippings tend to get dumped into one big pile and I lose track of who sends what. Thanks!





Rapper barred from using Skywalker stage name

LOS ANGELES (AP) — Rapper Luther Campbell of 2 Live Crew was barred from using the stage name Luke Skywalker pending the outcome of a federal trademark suit that claims the name belongs to Lucasfilm Ltd.

U.S. District Judge James Ideman ruled Wednesday that Campbell's use of the name has "created and will continue to create a likelihood of confusion with plaintiff's trademark" movie character Luke Skywalker.

Lucasfilm earlier filed a \$300 million trademark infringement suit, arguing during a March hearing that

the singer, known for his profanity-laced lyrics, had soiled the image of its "Star Wars" movie character.

The lawsuit said the character Luke Skywalker, the youthful hero of the "Star Wars" movie trilogy, has a "highly moral, wholesome aspect."

Lucasfilm lawyer Charles Shephard said the judge's order will remain in effect until the legal issues are resolved. He predicted a trial was at least six months away.

Campbell, 29, is the leader of 2 Live Crew and the group's record label, Luke Skywalker Records.

JAMES HAMILTON/REUTERS

Q In "Indiana Jones and the Last Crusade" there's a story about the scar on Indy's chin. How did Harrison Ford really get that scar?

Alex Serpa, Las Vegas

The movie version shows Indy getting the scar as a daredevil Boy Scout, who nicks his chin with a whip while fending off a charging lion. Alas, real life is more prosaic; a teenage Ford got the scar from an automobile accident. Watch for the famous scar this fall in *Presumed Innocent*, with Ford as a prosecuting attorney charged with murder.

... In July, Mike Nichols directs Harrison Ford in Paramount's *Regarding Henry*, the story of a hateful yuppie who comes to his senses after he gets shot in the head. ...

George Lucas Sues Rap Musician Over Trademark Name

By CHUCK PHILIPS

Luther Campbell, leader of the Miami-based rap group 2 Live Crew, is under fire again. His record company, Skyywalker Records Inc., is now the target of a \$300-million federal trademark infringement and unfair competition lawsuit filed by Lucasfilm Ltd., George Lucas' Marin County-based film company.

Filed in U.S. District Court in Los Angeles on Tuesday, the suit claims Campbell, by using Luke Skyywalker as the name of his record company and as his stage name without permission, is engaging in unfair competition and infringing on a licensed trademark owned by Lucas. Luke Skywalker is the fictional hero of Lucas' blockbuster "Star Wars" trilogy.

"It's damaging when anybody uses your trademark without your permission. It dilutes the value of the trademark and confuses the public," said Lucasfilm attorney Bertram Fields. "But in this case, it's particularly bad, because of the kind of lyrics that are being associated with the name. These lyrics are the type that many people disapprove of, the kind of lyrics that are completely antithetical to the character of Luke Skywalker, who is supposed to be a clean-cut, moral young man."

In recent months, Campbell's company has been at the center of a series of legal battles. Recent rulings by district court judges in Florida's Lee, Broward and Sarasota counties declared 2 Live Crew's sexually explicit "As Nasty as They Wanna Be" album obscene and banned its sales. A call in February for an obscenity and racketeering investigation against his record label by Florida Gov. Bob Martinez led to stores throughout the state pulling his group's million-selling album.

2 Live Crew's lyrics have been denounced as pornographic by media watchdog organizations such as the Rev. Donald Wildmon's Tupelo, Miss.-based American Family Assn. and Dr. James Dobson's Pomona-based Focus on the Family. They have also been cited as a source of concern by legislators who are sponsoring or intend to sponsor record labeling proposals in 15 states.

Fields said that although Lucasfilm first warned Campbell to stop using the trademark name in 1987, the recent controversy, which he says has generated a barrage of confused complaints from "Star Wars" fans, caused the company to take action.

"Because Lucasfilm puts out records and they use the Luke Skywalker trademark, people are confused and believe that somehow this guy is associated with Lucasfilm," Fields said. "This is not a free speech issue. Mr. Campbell is free to put out whatever kind of records he wants, as long as they are not under a Lucasfilm name."

"The trade name is worth hundreds of millions of dollars in licensing and the confusion could be very damaging to the company, so we have to make it clear that he cannot go on using Luke Skyywalker as a name."

The lawsuit asks that the defendants' "conduct be enjoined so that the distinctive quality of plaintiff's

trademark of Luke Skywalker will not be impaired."

Campbell, on tour in Canada, could not be reached for comment, but Allen Jacobi, Skyywalker Records Inc.'s attorney, called the lawsuit "outrageous."

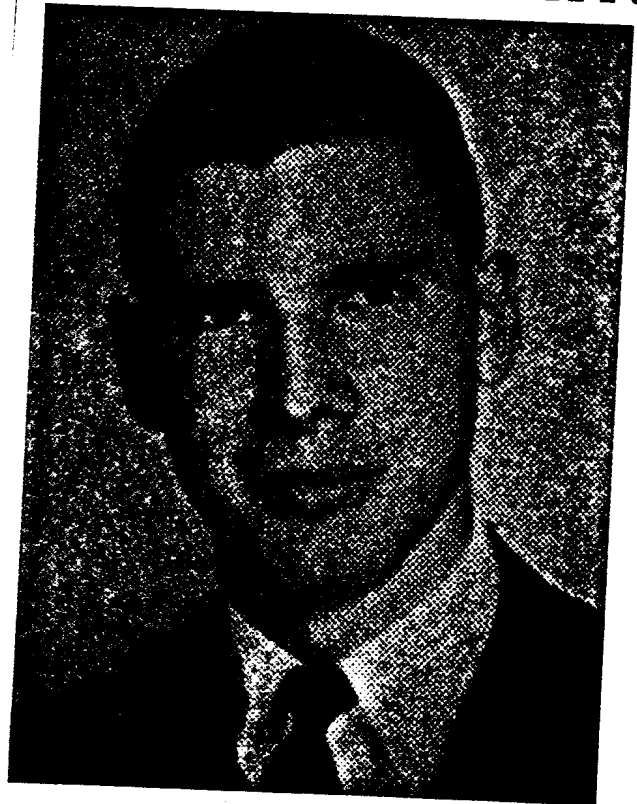
"I cannot imagine anyone confusing the rap artist Luke Skyywalker with the movie character," Jacobi said. "I have not had the opportunity to review a copy of

the lawsuit yet, but I don't see how it can have any real merit."

Jacobi maintains that after Lucasfilm warned Campbell in 1987 to stop using the name, the rap entrepreneur's former attorney advised him to alter the spelling of his stage name to distinguish it from the movie character's name. Campbell complied by adding a second Y, and assumed that the matter was finished, Jacobi said.

"The size of the suit is ridiculous," Jacobi said. "I'm afraid this may end up resulting in a massive countersuit."

WHO IS THIS CELEBRITY?



MAINE TOWNSHIP HIGH EAST '60
PARK RIDGE, ILLINOIS

□□□□□□□□ □□□□

President, Social Science Club; gymnastics team; radio station; Model Railroad Club; Boys Club representative; class council representative; variety show

SLIPSTREAM ★★★

Bob Peck, Bill Paxton, Kitty Aldridge, Mark Hamill, Ben Kingsley, F. Murray Abraham. Directed by Steven M. Lisberger. Rated PG-13. 1989. (MCEG/Virgin tape, 92 min., Hi-Fi stereo, DS, \$79.95, now available)

BY GREGORY P. FAGAN

What's this? Darth Vader's son sandwiched between Oscar-winning heavy-



Future shock: Aldridge, Hamill.

weights Abraham and Kingsley? And produced by the same team that made *Star Wars*? "How," a sci-fi fan might ask, "could I have missed this in the theaters?" Well, forget about the business concerns that kept this ambitious sleeper off the big

Gregory P. Fagan is editor of World Screen News and a video columnist for Playboy magazine.

72 VIDEO REVIEW

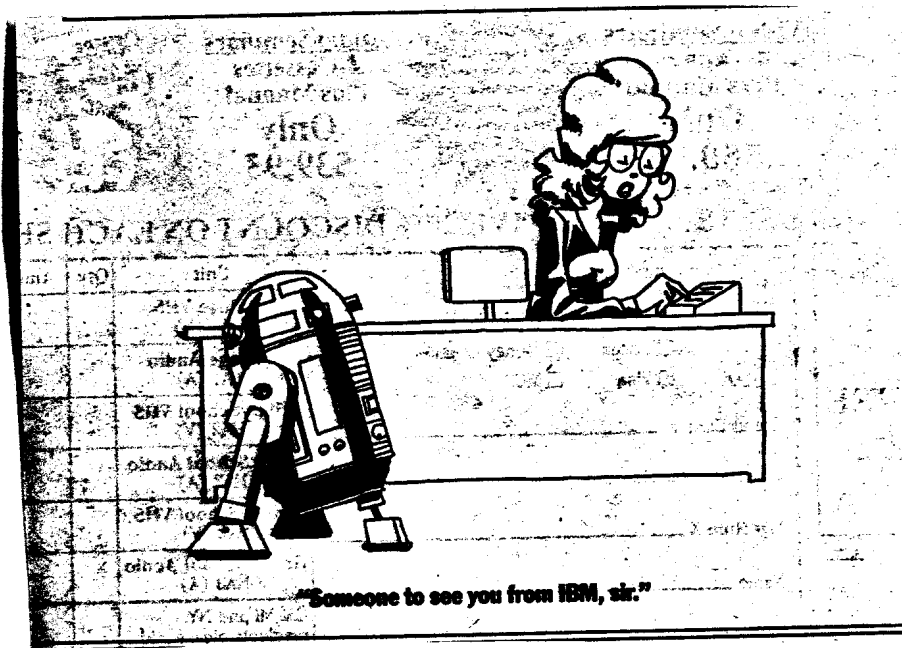
screen (even such '80s classics as *Brazil* and *Blade Runner* had lackluster box-office runs) and give it a chance on video.

Even on a 26-inch set, *Slipstream* succeeds in the same way as those Terry Gilliam and Ridley Scott pictures did. It creates a hypothetical world that both engages and disorients the viewer. Nothing—setting, plot, characters—is clearly drawn in the traditional American style. Suffice it to say that it's the future. WWII appears to have left the world in a neo-Wild West state, and everybody's much more cynical.

If you can't get too wrapped up in whether cowboy Paxton or bounty hunter Hamill (looking so much like an old Richard Basehart it's scary) will eventually deliver prisoner Peck to the authorities, you can always appreciate the lavish F/X. The Kingsley and Abraham cameos also add a degree of so-that's-where-they-are-now charm to the proceedings. *Brazil* it's not, but fantasy fans fond of work from fertile minds will still find ample entertainment here.

TV & VIDEO

Video Deal: The image of the home-video business as a dog-eat-dog jungle full of combative companies is changing. An unprecedented instance of cooperation between two of the biggest companies—Paramount and Warner—was announced recently. They're jointly financing a 30-second TV ad promoting sales of Paramount's "Indiana Jones and the Last Crusade" and Warner's "Lethal Weapon 2"—both available at \$24.98. The commercial, now in 17 markets, features clips from both action films. Both movies have been in the top three on Billboard's rental chart for the last few weeks.



Original 'Runner'

Concerning Michael Wilmington's capsule review of "Blade Runner" in the May 6 list of special screenings:

I agree with Wilmington's criticism of "the tough-guy narration and a tacked-on happy ending" in the version of "Blade Runner" that has been seen by millions since 1982. But had he attended last Sunday's screening at the Cineplex Odeon Fairfax, he would have been happy to be proven wrong, I believe.



Tough guy
Harrison Ford

Somewhere, the exhibitor obtained a print of what looked to be the director's cut of the film.

It was obviously an audience test print, as it had no titles, and only half of the music was finished. But it had no "tough-guy narration" by Harrison Ford, no "tacked-on happy ending," and it was perfect.

Warners had cut all that was important out of this film, apparently trying to make it a "Star Wars." A film about a sociopath who develops a sense of mercy and, in dying, passes it to the hero with no conscience was made into a movie about tall buildings and flying cars.

Warners should come clean and release a director's cut of this film, if only on home video. Until it does, it will be denying the

world a potential classic.

BRUCE WRIGHT
Rancho Palos Verdes

Cineplex Odeon Corp. confirmed that the special print (70 millimeter) shown in its Classic Film Festival was the cut of director Ridley Scott and that it differed from the released version. A company spokesman said the publicity material for the screening was sent out before this was known.

OFF THE LEASH

By W.B. Park



Unlike the escapes of his famous cousin Indiana, Ohio Jones' getaways didn't always solve the problem.

First Rudin pic to roll for Par

By WILL TUSHER

Hollywood's Scott Rudin Prods. kicking off its exclusive 2-year feature pact at Paramount with Mike Nichols' "Regarding Henry," has four more pictures in development there — and is tending pre-Paramount deals at Orion, Universal, Disney, Columbia and Morgan Creek.

Even if Rudin holds to his targeted 2-pictures-a-year pace at Paramount, his product lineup appears certain to take him well beyond the agreement's cutoff point.

The former 20th Century Fox production president has lined up a Paramount coproduction with Michael J. Fox' Snowback Prods. — also pacted with Paramount — to do "Tell Me All About It," in which Fox will portray Chicago Sun-Times' advice-to-the-lovelorn columnist Jeffrey Zaslow.

Jim and John Thomas, who scripted "The Predator," are writing the screenplay for "Executive De-

cision," a military highjacking story.

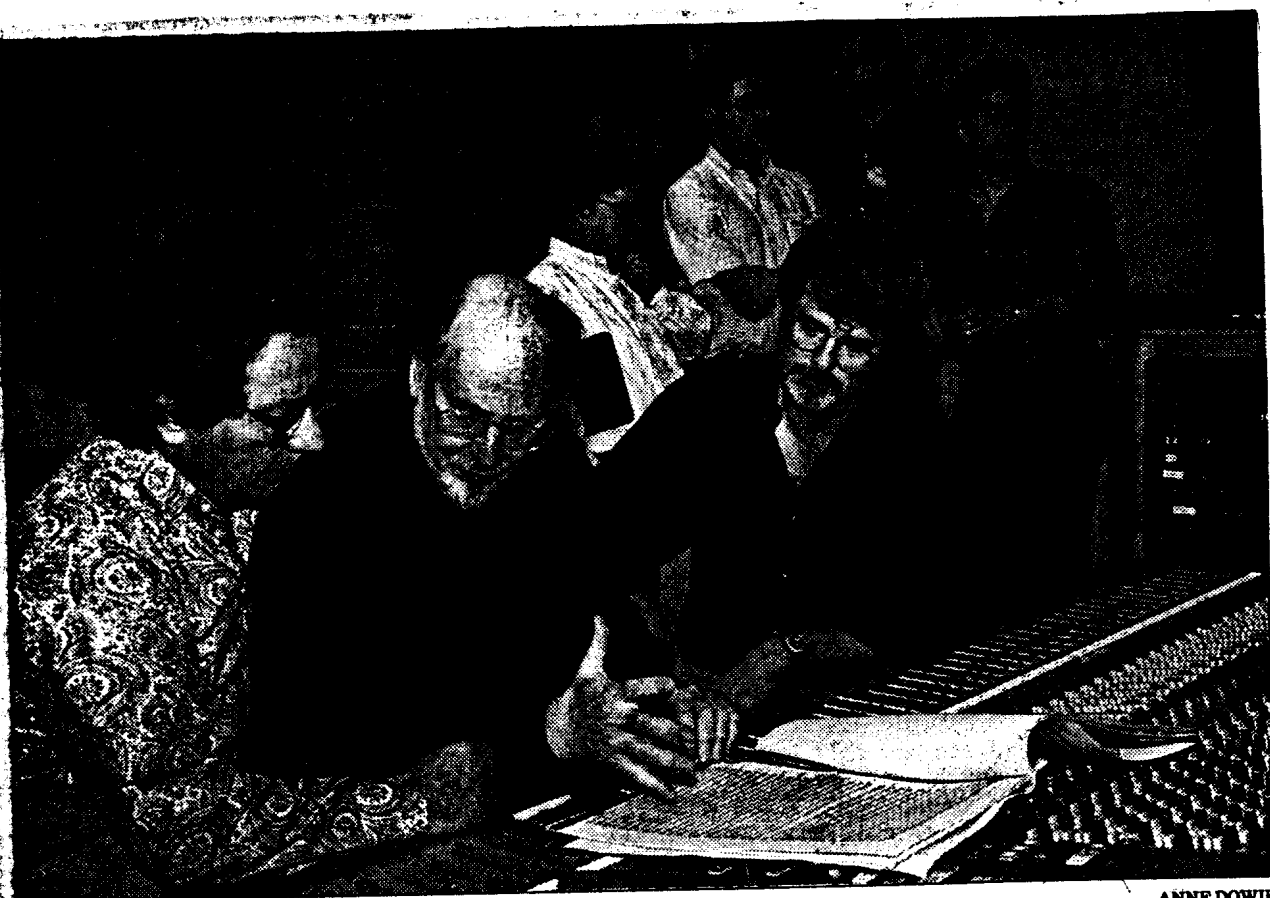
Rudin has assigned David Rabe to do the screen adaptation of a previously announced acquisition, the John Grisham book "The Firm."

Bruce Robinson, who wrote "The Killing Fields," will make his major-studio directorial bow in an original work he is scripting. Robinson also wrote and directed "Withnail And I" and "How To Get Ahead In Advertising."

Rudin has four pre-Paramount properties at Disney, four at Columbia, two at Orion and one at Universal. His Paramount agreement allows him to follow through on previous commitments.

He also is producing two plays, David Rabe's "Those The River Keeps" and the musical version of "Hairspray."

Annette Bening has been signed to star with Harrison Ford in the \$25-million "Regarding Henry." Bening starred in "Valmont" and "The Grifters."



ANNE DOWIE

From left, producer Thomas Z. Shepard, John Williams, George Lucas go over the score of "Star Wars."

'Star Wars' Scores Go Digital at Lucas' Skywalker Ranch

Music: John Williams leads a hand-picked ensemble of 95 Northern California musicians through a new recording of selections from the blockbuster film trilogy.

By MARTHA GROVES
TIMES STAFF WRITER

NICASIO, Calif.—The force was definitely with John Williams and George Lucas this week.

Thirteen years after film maker Lucas first pitted Luke Skywalker, Princess Leia and Han Solo against Darth Vader, he invited his favorite movie composer to his sumptuous 3,000-acre Skywalker Ranch in the rolling hills of Marin County for a two-day "Star Wars" taping session.

Williams, about to enter his 11th year as conductor of the Boston Symphony, briskly and congenially led a hand-picked ensemble of 95

Northern California musicians through the recording of 13 selections from the blockbuster film trilogy.

The resulting compact disc, the first digital recording of "Star Wars" tracks, is scheduled to be released by Sony Classical Productions this fall.

For Williams, 58, less press-shy than the reclusive Lucas, the project is particularly poignant. The original "Star Wars" sound track, recorded in 1977 at the defunct Denham Studios' Anvil scoring stage near London, won the composer one of his four Oscars.

According to Williams, it was when Lucas learned that the British studio would be torn down that he got the idea to build his own world-class facility, over the objections of underlings who deemed it too ambitious and expensive.

Untold millions of dollars later, Williams and the Skywalker Symphony, as the collection of freelance musicians is called, reaped the benefits Monday and Tuesday as the sounds of "Princess Leia's Theme" and other melodies reverberated through the 30-foot-high space.

"It's a treat to see George's dream be realized," Williams said during a lunch break, pointing out the state-of-the-art "mixing" console and the studio's undulating mauve walls and ceiling, where panels can be shifted to change the acoustics.

Indeed, the gaggle of performers, engineers and production people imported for the session agreed that Lucas, a legendary big thinker, and the studio's designer, Tomlinson Holman (also the developer of the THX "The Audience Is Listening" movie-theater sound system), had outdone themselves.

"This is no doubt one of the finest studios in the world," said Mark Genfan, an engineer with Sony Classical Productions in New York. Even so, Sony brought in its own sophisticated recording equipment, including a machine that records 48 separate tracks on a half-inch tape.

At midday, producer Thomas Z. Shepard said with a disappointed sigh that the project would wrap up by late afternoon, absolutely on schedule and too speedily to suit him.

"I'd like to stay here a month," said Shepard, who flew in from New York and was one of the lucky ones staying on the premises. "I've never yearned for inefficiency so much."

Skywalker Ranch, headquarters of Lucasfilm Ltd., covers nearly 3,000 of Lucas' 4,700 bucolic acres, of which 95% has been permanently dedicated to open space.

The main offices are in what appears to be a large white Victorian mansion, with big front porch, gingerbread trim, leaded glass doors and redwood paneling. Although the place looks fit for a king, no one lives full-time on the ranch. But during the day, the ranch is home to about 150 employees who work in post-production, licensing and other of Lucas' busy divisions.

The 2-year-old recording studio—which has been used by such diverse performers as Bobby McFerrin, Huey Lewis & the News, the Grateful Dead and the American Baroque Ensemble—is housed down the road in the brick and wood Tech Building. It was built to look like a winery, complete with fledgling vineyard, and faces an artificial lake where ducks and egrets splash. Lucas installed the lake for fire protection; the

ranch has its own firefighting squad and two shiny red firetrucks.

Lucas has scattered throughout the buildings an impressive collection of French movie posters, paintings by such artists as Norman Rockwell and Maxfield Parrish and memorabilia from his movies, including a model of Yoda, the wise Jedi master who taught Luke Skywalker how to use "the force" to advantage.

The "Star Wars" taping was a reunion for the Skywalker Symphony, which was first assembled from various Bay Area groups for Linda Ronstadt's Grammy Award-winning album "Cry Like a Rainstorm—Howl Like the Wind."

Williams, who lives with his wife, Samantha, in Westwood when he is not touring with the Boston Pops, said he was impressed with the orchestra's skill. "We're rehearsing on the spot," said the composer, dressed casually in black pullover, gray slacks and running shoes. "It's going very well."

In addition to "Star Wars," "The Empire Strikes Back" and "Return of the Jedi," Williams and Lucas

have worked together on the "Indiana Jones" trilogy directed by Steven Spielberg, another longtime Williams associate ("Jaws," "Close Encounters of the Third Kind," "E.T.").

Lucas was executive producer of last year's "Indiana Jones and the Last Crusade," for which Williams' music has been nominated for an Oscar. (The prolific Williams, who spends about three months on each score, is also up for an Academy Award Monday for "Born on the Fourth of July.")

Times researcher Norma Kaufman contributed to this story.

Live Crew, alleging the singer has tarnished the clean-cut image of the similarly named "Star Wars" movie hero.

2 Live Crew's latest album, "As Nasty as They Wanna Be," has been banned in two Florida counties because of its sexually explicit lyrics.

The \$300 million federal lawsuit filed this week in Los Angeles charges Skywalker, 29, whose real name is Luther Campbell, and Luke Skywalker Records Inc. with trademark infringement, dilution, unfair competition and unjust enrichment.

Lucasfilm sues rapper

Lucasfilm Inc. is suing rapper Luke Skywalker of the group 2

POP/ROCK

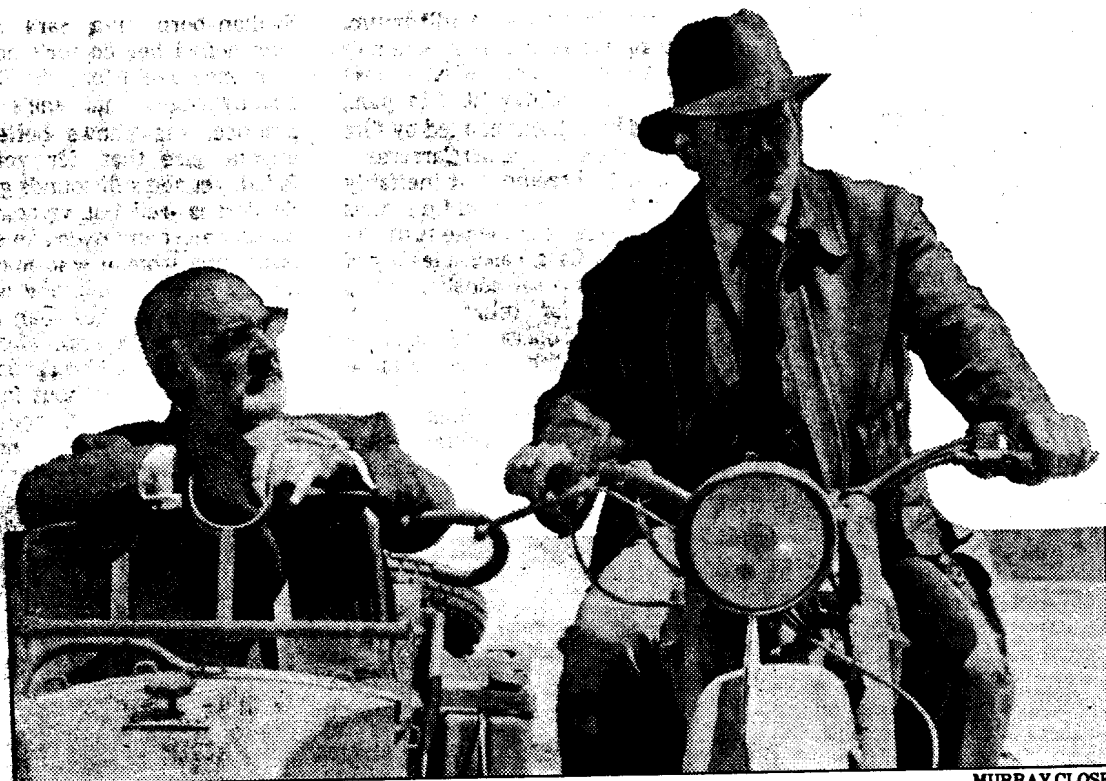
Luke Skywalker Loses His Name: A Los Angeles federal judge has temporarily barred the lead singer of controversial rap group 2 Live Crew from using the name Luke Skywalker, finding that director George Lucas is the "trademark" owner of the name, which was based on the hero in the "Star Wars" films. The order by U.S. District Judge James Ideman will remain in effect pending the outcome of a lawsuit in the case. Ideman also found that the music group's use of sexually explicit lyrics could "dilute the distinctive quality" of the Lucas trademark.



Skywalker



Harrison Ford
The work boots, the pickup truck, the ol' dawg—the ever-so-normal superstar.



MURRAY CLOSE

Sean Connery, Harrison Ford in "Indiana Jones and the Last Crusade": A distinctive vroom.

Let's Hear It for Sound Effects

■ **Film:** The tricky business of sound is so essential to a film's success that the academy has been handing out Oscars for best sound since 1929.

By DONNA ROSENTHAL

Five Nazi soldiers rev their motorcycles, roaring and screeching around twisting roads. Dust whirls as they pursue Indiana Jones and his father. Our hero knocks an oncoming Nazi off his bike and the riderless motorcycle crashes into two others. Next, Indy jams the wheel of another motorcycle, sending the Nazi flying. That chase scene in "Indiana Jones and the Last Crusade" was recorded without sound, except for some dialogue. The final sound track was recorded after the filming was finished.

In fact, in most action movies today, almost all of the original sound is replaced. Most of what we hear in theaters is carefully arranged by sound technicians, working in a studio after the film has been shot and edited.

This is tricky collaboration, and so essential to the overall filmmaking experience that the Academy of Motion Pictures Arts and Sciences has been handing out Oscars for the best sound work since 1929. But after all those years, few people understand how sound is recorded and manipulated for movies, or recognize when they're hearing something special.

THE OSCARS *Sound Editing*

■ One in a series

What is it about "Black Rain," "Born on the Fourth of July," "The Abyss," "Indiana Jones and the Last Crusade" and "Glory" that earned their sound teams Oscar nominations from their peers in the sound branch of the academy? What is it about "Indiana Jones," "Black Rain" and "Lethal Weapon 2" that has them competing with each other for best sound effects editing? And what is the difference between the two categories?

A picture can have hundreds of sound tracks

with more than 40 sound technicians involved. These craftspeople cover up an actor's laryngitis, make a lion's growl more menacing, and capture the crunch of soldiers' feet on sand.

Sound people doubt whether many of the 4,800 academy voters are any better judges of good sound than average moviegoers. When winners in these categories are being announced Monday night, there will be as many refrigerator doors opening per capita in Beverly Hills as anywhere else. But who doubts the importance of good sound in a movie, especially now that consumers' ears are CD-tuned and take perfection for granted?

The Oscars for sound are usually awarded to four people that nobody outside the business has ever heard of: the location mixer in charge of the sound track that is recorded during the actual shooting of a film, and the three technicians who "mix" the location track with dubbed dialogue, sound effects and music in a studio.

The Oscar for best sound effects editing goes to the supervising sound editor on a

film, the person hired by producers to oversee the overall sound operation. The supervising sound editor hires the location sound team and the post-production crew that collects sound effects (a door closing, a bird chirping, a nose breaking) and rerecords actors' lines in a studio.

There is overlapping work in sound and sound effects editing and even people in the business often find the Oscar category distinctions confusing. Essentially, there are two crews—the one on location and the one gathering effects in post-production—supplying sound to the three-person mixing crew in the studio. As one veteran sound man said, the mixing crew is the “chef” on the job, mixing ingredients and baking a sound “cake.”

“When you bite into it,” says Mark Berger, who won Oscars for his mixing work on “Apocalypse Now” and “Amadeus,” “it should be a lovely cake with all the ingredients in perfect harmony.”

Berger emphasized how hard the rerecording mixers work to make the sound invisible.

“If people notice something doesn't sound right, then the bubble of illusion bursts and people realize it's all fake.”

“The power of sound is in its invisibility,” said Walter Murch, who also won an Oscar for “Apocalypse Now.” “If it's overt and becomes the focus of things, it loses its power. That's why there's an in-built weakness asking 4,000-plus members of academy to decide what is best sound and sound effects editing. If it's the best sound job, voters shouldn't notice it.”

The award for sound effects editing is given only in years when members of the academy's sound branch think there was a sufficient number of worthy contenders. Sound effects are important to all movies, and sometimes, the subtlest effects are the most effective.

“Adding that one simple sound effect which gives the scene a subtle emotional impact without the audience being aware of the manipulation—that's where the challenge lies,” says Oscar-winner Richard Beggs, who will be work-

ing on the sound mixing of “The Godfather, Part III” when it finishes filming this spring.

But these sound experts acknowledged that loudness does get the academy's attention. This year's slate of sound nominees are action pictures with busy tracks filled with gunshots, explosions, car and motorcycle chases. Subtler efforts, as usual, were ignored.

The dialogue film like “Driving Miss Daisy,” is very understated in sound, isn't showy and doesn't attract attention,” says Berger.

Even though it may be a pleasure to listen to, a film like “Daisy” isn't normally be considered as best sound. . . . While films

‘Power of sound is in its invisibility. If it's overt and becomes the focus of things, it loses its power.’

WALTER MURCH,
“Apocalypse Now” sound editor

like “Glory” allow for big, loud sound, you can only pour so much sound into “Daisy” before it gets in the way.”

The best sound award can reflect exemplary effort, but sometimes it is gratuitously handed to a picture

because it won best everything else—the “coattail effect,” says Murch. “When a film seems to be getting a lot of other nominations, even if academy members can't remember the sound, they tend to check the box.”

Which of this year's crop of nominees impress their colleagues? The sound effects in “Born on the Fourth of July,” when Tom Cruise is fired upon by the Viet Cong, sounded authentic and were nicely choreographed, said Richard Hymns. “We hear the throbbing blades of a helicopter, explosions, machine gun fire, a very ‘Apocalypse Now’ type of sound.”

“Black Rain,” which was nominated in both sound categories, opens with Michael Douglas and a street kid racing motorcycles. “The excellent sound communicates the visual excitement,” said Hymns. “The revving motorcycles sounds made the race seem faster than it really was. Isolating the sounds of each motorcycle—the screaming gear changes, slowing and skidding at the right moment—gave each bike a distinctive sound. That's difficult.”

Sound can help keep a story clear. The Nazi motorcycles in “Indiana Jones” were made to sound different from Ford and Connery's motorcycle and side car.

“The good guys and bad guys are given distinctive sounding motorcycles, that sound larger than life, just like the Indiana Jones character,” explained Hymns. “That helps the audience from getting confused about what's happening.”

“Effects and music can help drive the emotional structure of the movie forward and make it like an ‘E’ ride,” said Jay Boekelheid, who won the best sound effects award for “The Right Stuff.” “In loud, exciting genre melodramas, variety and intensity of sound can enhance the emotional involvement of the audience.”

Both “Indiana Jones” and “Lethal Weapon 2” are huge sound effects movies, with well thought-

out and well-mixed sounds of explosions, shooting and chasing, Boekelheid said. “In one scene in ‘Lethal Weapon 2,’ Mel Gibson pulls a house off its foundation with

his pickup truck. The truck straining, wood cracking, explosions, the sounds of the house sliding off the foundation—all increase the vicarious thrill of both triumph and excitement.”

Yet, neither film uses sound to break much new ground, said Boekelheid, who referred to both pictures as “money machine sequels” and “clichéd American action movies.” Both sequels demand sound effects similar to their predecessor movies, otherwise audiences would be disappointed.

“The Abyss” presented sound problems that were different from those of the other best sound nominees.

“When you're trying to sell something patently unreal instead of replicating sounds of shots and car chases, you have a real challenge,” said Boekelheid. “The Abyss” sound was difficult because much of the movie takes place in unreal situations—under water—which the sound people had to make real.

“You don't hear very much when you're deep under water. With relatively slender means, they used score and sound effects to invent mood and support the supernatural element. I believed in the water creature.”

Veteran sound editor David Bartlett said “Glory” had a fascinating sound track that mixed overpowering Civil War pyrotech-

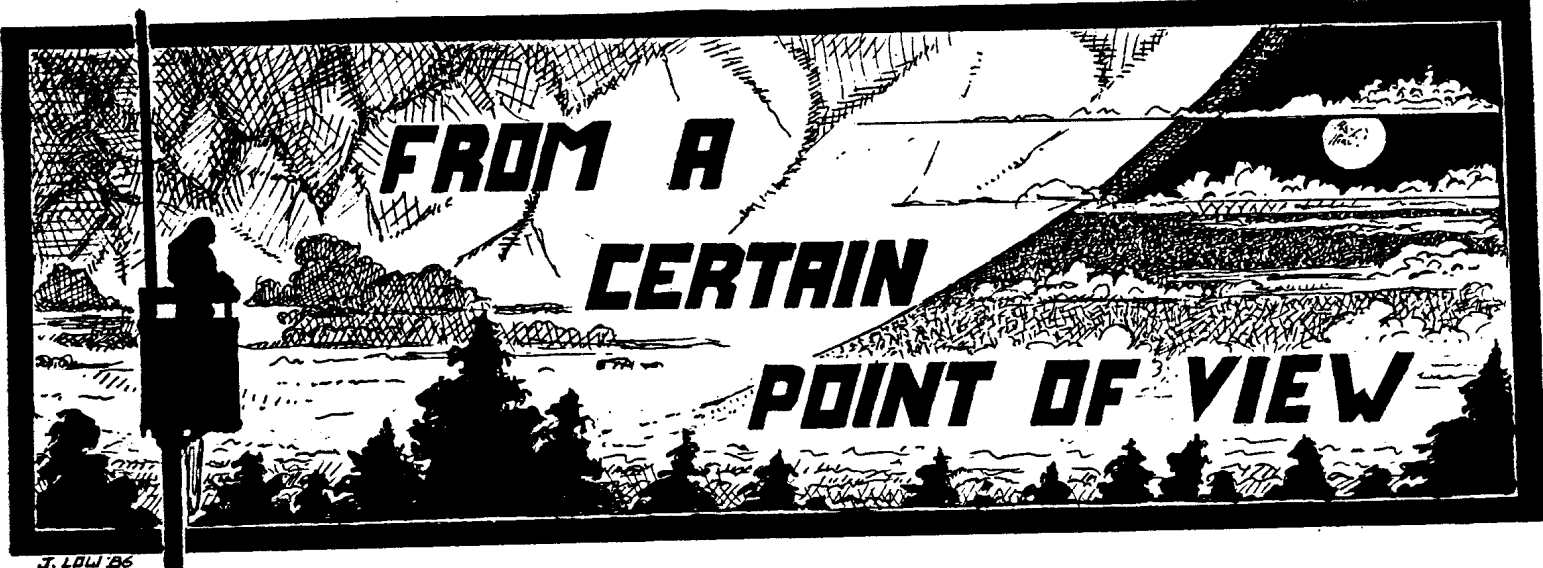
tics in a way that did not interfere with the film's music or dialogue.

“On screen you saw the firing and off screen, you heard the battle raging,” Bartlett said. “It was cut and mixed delicately and tastefully so it didn't conflict with the drama. They got the rifles of the period and made them sound even more dramatic than they do in real life.”

As for predicting which film would win, the sound experts said it's anybody's guess.

“There's often no rhyme or reason for the best sound award,” said Beggs, adding that people have an undeveloped, narrow idea about what good sound is.

“Our culture is aurally illiterate,” he said. “We don't really use our hearing to the same degree we use our eyes.”



Melanie Guttierrez
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Greetings to all! I'll begin by doing what I suggested others do regarding SW fiction read. I'll offer my opinion on A NEW CHALLENGE. Thanks to the remarkable generosity of Cheree, I've read three zines I may never have seen otherwise. LEGENDS OF LIGHT was not as Luke oriented as I had expected, but a few things in it were memorable..."Solo's Choice" by Janice Bratton was one of the best written Solo stories I've come across. Normally, if a story centers on the irascible Corellian, I skip it until I've read any Luke based fiction in the zine. Since that doesn't take very long with most zines (the small number I've read), it was a real surprise to come across a Solo story that was so enjoyable. Han's character was dynamic and very believable as he handled the news of the high price placed on his head by Jabba by retreating into his superficial "loner" persona. There are some great confrontation scenes between Han and Chewie and the Wook's dialogue is handled just right, both in content and presentation. All the dialogue moves naturally and sounds just as it should for each character. Best of all, Luke is treated with the respect and depth of character he deserves. Great art by J. R. Dunster complemented the story perfectly.

"Truce" by Carol Mularski was a very good story explaining Leia's distrust of Lando after their escape from Bespin. "Requiem" by Chris Brown was a sensitive, moving insight into the thoughts of Anakin Skywalker as he is welcomed into the Force; and Pat Nussman's "Command Decision" was a memorable account of the very

complex thought processes of Leia Organa, the woman. Very powerful, Pat. I, for one, am sorry you are no longer writing for SW fandom.

Now, A NEW CHALLENGE... This is the first "big" novel I've read so my expectations may be much higher than those of a more experienced reader of fan fic. ANC was very well written but suffered, IMO, from a pessimistic viewpoint of post-JEDI politics. Although Han and Leia's twin sons are interesting personalities, they are a little too predictable. One thing that particularly irked me, as a Luke fan, was the presentation of the Master Jedi as being "old", worn, almost listless and pessimistic from the outset. What was worse, Luke in ANC thinks of himself as an "old man". Twenty years after JEDI, Han only has a few grey hairs and lines on his face; Luke is afflicted by age even though he is at least 10 years younger than Solo!

If I hadn't perceived a bias toward Han almost from the beginning of ANC, I may have enjoyed the story more. The pacing was brisk and my interest was sustained throughout. I, personally, couldn't see the Alliance turning on Luke and Leia as it did in ANC, but, since there was a sequel, the author may have justified that plot element later.

One story I've read lately which proved to be an unexpected, pleasant surprise was "Shimmer" by L. A. Carr. All Luke fans should read this one! It's a sweet, touching story with a surprise ending that, despite the fact that I considered it a bit too cross-universe, was written so deftly that I smiled. This story is one of the few I've read that gave me that same uplifted feeling first felt at the end of ANH.

Now that I've taken my own advice and reviewed what I've been reading, on to other

topics...

Cheree — Thanks for the address for the SW calendar. I just hope they're still available this late in the year.

Catherine Churko: To fully explain why I don't believe Luke could have been killed by "Pruneface Palpie" would take a LOT of space and more time than I have now to document precedents in mythology and philosophy. To state my reasons simply—there can only be balance; Light cannot eliminate Dark, nor can the opposite occur. Luke was Light's champion, Palpatine was Darkness'. Symbolically, perhaps literally within the mythology of that galaxy, Luke and Palpatine personified those eternal opposites. Maggie's excellent article elaborates on why there can be no triumph of one over the other.

Now I'm not saying Luke cannot be physically killed, but I contend that Palpatine's attack on the newly announced (and ONLY) Jedi—Vader was still his at that point—was a spiritual, psychic attack. There was certainly NO evidence of physical damage during, or after, Luke was zapped! Death is obviously NOT the end of a fully professed Jedi's soul. Eventually, sure, Luke's body would have died, but wouldn't Palpatine have wanted the TOTAL, FINAL destruction of his spirit? Perhaps the secret to a Jedi's passage to a higher plane of continued existence is the ability, and time, to prepare for death. Yoda had years to prepare, Ben took those few enigmatic seconds; Luke DEFIED Palpatine, DARED him to do his worst. Did he think he could just walk out of the throne room, or did he KNOW that the worst that could happen would be a winner-take-all standoff that would "force" Vader to prove him right or wrong at last?

Your question, as you can see, leads to more questions... Were the Jedi massacred only because one of their own would have known that the only way to "kill" them utterly would be to surprise them before they could defend themselves spiritually? Can "evil" rip a soul away from the Light? No, it must be seduced, it must WANT the dark power, crave it. A soul, particularly a Jedi, must participate in its own downfall. Luke wasn't participating when he was writhing (...and sooo well, too!) on the floor. Luke called it right when he told Palpatine his "overconfidence..." was his weakness. By attacking Luke, the Emperor sought to overcome the most basic of rules, one he'd

used to his own advantage in the past. If there's ONE absolute in the SW storyline, it's that a Jedi MUST participate in his/her own downfall.

Palpatine was doomed to fall from the start. Remember his "...only together can we turn him..."? When were he and Vader of a same mind about Luke? Vader had his own agenda and it wasn't "pro" Palpatine! IMO, Luke had the upper hand the moment he walked into that throne room. It just took him a while to realize it. Palpatine reacted in the classic manner of a cornered animal—he attacked blindly, in fury, and the Jedi, following his religious teachings, fell back!

I will believe, until Lucas' official version proves otherwise, that Vader was the tie-breaker and only Vader could have killed Luke just as only Anakin could have killed Palpatine.

Finally, Pat Nussman, I would read about other characters in the SW universe, if they contributed to the SW storyline and its characters in a logical way. Trouble is, a lot of imagination is channeled toward "alter ego" type characters, mostly painful to read. Why? When there are so many peripheral characters necessary in a galaxy at war? The stories I could tell about the 100+ characters juggled in my upcoming novel!

Outta time so I'll say "vaya con Dios" till next issue.

Walk the sky!

PSYCHIC ASSISTANCE

Barbara Brayton
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April 27, 1990

That article about Harrison sampling all those desserts was great! I can just see that. What a clever way to show your appreciation without being a pest.

I am semi-planning to attend MediaWest next year in order to meet and talk to people whose zines I've bought or stories I've read. It seems like everyone is there.

Pat Nussman: Thank you for the tip on MIAMI VICE. I've found a couple of good zines, but nothing yet by Roxanne.

Carolyn Golledge: You may be right that Luke was giving Han a little psychic assistance while he was imprisoned, to keep him from losing his grip. It just shows how caring Luke is, to do that when his own burdens were so heavy.

Matthew Whitney: The Imperial Senate would be exactly like the Colorado State Legislature!

Looking back, I would have preferred B&B end with Catherine and Vincent living happily ever after; unrealistic maybe, but I have read excellent fan fic where it works. I do wonder why Gabriel's original reason for kidnapping Catherine (the notebook) was never explored, or Gabriel's background.

Mary Urhausen: Yes! I love Walter Farley's books still. And some of the illustrating in the first editions is outstanding.

I was frantic after last November's tornado in Hunstville, Alabama, because my folks live there. When I finally got hold of them the next day, they couldn't understand why I was so upset. They were out playing golf!

Catherine Churko: Where, oh, where can I get CYCLE OF FIRE? OUT OF THE CRADLE is good, too.

I read the same info on ROTJ in CFQ. I could have killed those guys!

I want to second Cheree's comments on Mary Jean Holmes and SHADOWSTAR. It really is an excellent zine, with something for everyone. I just got caught up on two years' worth and they were really good. She does good Ghostbusters, as well as SW.

Probably everyone has heard that Lucas says he will begin work on the first trilogy in six or seven years. I don't even want to think that far ahead; it's too depressing to think about how old I will be.

Congratulations to Harrison and Melissa on their impending second child!

Bye, for now—



Marti Schuller
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April 20, 1990

Hello, again. By the time this is in print, MWC will have come and gone. I trust all who were able to attend had a marvelous time. I look forward to hearing the Fan Q results.

As I write this, we are experiencing one of the slowest arrivals of spring I can recall in two decades. While I barely tolerate extreme heat, I do long for warmer temps and, above all, sunshine. I would never survive Dagobah's perpetual grayness, I'm afraid.

A brief comment on Maggie Nowakowska's lead article, "Meeting Darkness on the Path." I found this piece interesting and well-presented. For as long as I can remember, and with no one specifically pointing it out to me that I can recall, I've known that human beings are formed of contradictions. We all have the capacity for good and evil, love and hate, strength and weakness, masculinity and femininity, etc. No one I've ever known has not faced evil in their lives, in one form or another. Their individual reactions have varied as widely as their personalities and backgrounds. I feel that accepting these facets of ourselves is essential to leading a balanced life and it is only in denial that a person has to conquer their negative feelings in every regard, however. Some circumstances so deeply affect a person that he/she reacts with a strong anger or hatred that cannot be squelched, regardless of all the logic and reason in the universe. Only if that person allows that one feeling to overshadow the other aspects of their life are they "imbalanced" and unable to achieve inner peace. In other words, yes, I can feel genuine anger toward one part of my life without it ruining the rest of it.

Oops, I didn't mean to climb on my opinion box, but I guess I needed to get this off my chest. Thanks for the forum and thanks, Maggie, for the good article.

Cheree, Cheree, Cheree. By now I hope you and your family have left illness behind for several months, at least. Your job assignment sounds like a screenplay, but must be quite interesting. I was sorry I couldn't attend MWC because I'd really like to meet you. Another

year, perhaps.

Pat Nussman: I couldn't agree with you more about fan fiction needing more ordinary activity. I understand the need to pace a story, of course, but it does seem we overlook the necessity to incorporate the routine into our writings. I'm as guilty as everyone else.

In answer to your question concerning whether fans will read stories that don't center around the main characters, I'd say yes, but with reservations. I always read all "Luke stories" first and then read the rest of the zine. In the case of a multi-media zine, I do sometimes skip stories on subjects I have no firsthand acquaintance with, BLAKE'S 7, for example. (We don't get the show here on the moon.) One of the finest stories I've recently had the pleasure to read was by Catriona Campbell in SHADOWSTAR. It's titled "The Forgotten" and is superb. It doesn't deal with the central characters, though they are skillfully there on the edge of the plot. Her people do ordinary things and still succeed in making the reader care about them. If anyone else has read this story, I'm sure they know what I mean. (I'd also appreciate any input anyone can offer. Treena is going through a rough time now and could use the encouragement.) Basically, though, I think most fans buy zines to read about their favorites. Realistically, the bookstores are full of cheaper purchases about new characters. To be successful, a zine will probably always have to stick to about 90% fan fiction built around the main stars.

Melanie Guttierrez: Thanks so much for your early input on "Acceptance." Your comment did puzzle me a moment, until I read the rest of the paragraph. I'll thank you now for your art on my behalf and also thank Z. P. Florian. Even though this was an honest mistake on your part, Cheree, I feel flattered to have two good artists involved with my story. I hope no one's feelings were hurt because, as I said, I feel very fortunate.

Carolyn Golledge: So good to see you back in SE! I appreciate your confidence in whatever talent I may possess and your best wishes for my professional attempts. You know how I thrive on the support I get from my friends since I get none, zilch, nada from my family. Thanks again and welcome back.

Cheryl Pryor: Father in tights under his robes? Quite an image. Unfortunately, we'll never know. I can't say I blame Roy Dotrice

for shunning questions about his part in that Cheech and Chong film.

Matthew Whitney: Yes, you succeeded in making me feel even older. Thank you so much. While you're at it, "why don't you give me a nice paper cut and pour lemon juice on it?"

Re your question about the role of the Other. For me, it's always meant hope. In what form, I've never been 100% certain, but hope is the one thing we must never lose and Yoda seems to be implying so much. Perhaps the Other simply could mean that the Jedi are not extinct. I think I kind of like that idea.

Maggie Nowakowska: I'm so glad we agree that Anakin chose his own path. I didn't always see him so clearly, but Veronica Wilson opened my eyes, even to convincing me that Vader could be an intriguing, complex character with his own sex appeal. She was right, of course, but I was blinded by Luke's light. What can I say? The quote from the DHAMNAPADA was fabulous! It truly sums up my philosophy on life.

Tim Blaes: I'm not sure most fans are in fandom to learn. To meet interesting people who share in our passions, yes, but to learn? Granted, we seem to learn anyway, but I don't think we start out with that in mind. I love fandom because of the friends I've made through it, the way it's opened and widened my world and for the creative outlet it's given me. Yes, my life is fuller because of it, but I'm not sure I'd call it a "state of mind". I do think fans, in general, are more expressive, more out-going, and definitely more fun-loving people, though.

Mary Urhausen: I still feel that SW fandom needs its own awards, but since no one seems to be stepping forward to volunteer (see, we're saner than most think), the Fan Q's are all we have. Unfortunately, only a few understand the awards or what they mean to the nominees and winners. I've attended only one MWC and still do not have a clear picture of the nomination process. I know non-attendees can nominate for a nominal fee, but is that fee per nomination, per category, etc.? I didn't even know the deadline until it was too late this year. Plus, besides nominating, can non-attendees vote on the final nominees? How? If MWC or individual editors would spell out the rules simply and enclose a sample ballot in every zine, I honestly feel the process would be more equal, as well as more fair. I know the year I attended

(which Walden's doesn't carry) from mail order but, if you can't spend a lot of money, I'd go for the Imperial Sourcebook, the SW Sourcebook and all the Galaxy Guides.

There's a new GG out called "Scoundrel's Luck" and it's a Solo adventure. You read a section then decide what he should do next and then read that particular section. I had great fun with that.

Pat: No, you're not weird. I love to read stories about SW with created characters. I especially like Samia Martz' Jeni Petterson stories that run in WOOKIEE COMMODE. I didn't realize it at first but a story I'm working on revolves around a created character.

Re: using the RPG—of course, the films are canon, but I enjoy the wealth of information they provide whether it might be canon or made up. There has to be some truth to them considering how closely George monitors everything. Some of it is quite humorous to read. They have ads for joining the Imperial Service and for different ships. Jabba owned the Holiday Towers on Cloud City and you can even plan that exciting vacation to CC with a full itinerary. And they provide great story ideas.

Marti: Here's another vote for ALIEN NATION. It's on right before ST:ING and so I settle down to watch both of them and have come to enjoy it a lot.

Melanie G.: You're quite right. There is some disagreement on my part. Sure, Han had some of the fire knocked out of him. Han came very close to dying. I think it brought reality quite close to home. He has faced death hundreds of times. Smuggling is a dangerous business but his "luck" has gotten him through. He'd joke and bluff his way through it but this was it. The carbon freeze had never been used on living beings before. What were the odds he'd make it back? When faced with those odds, it takes something out of you.

We see him regain some of that old spark when he and Chewie try to take out the speeder bike riders on Endor.

Giving up Leia without a fight? I don't know about that. Expressing love and commitment was new to Han. He loved Leia enough to do whatever it took to make her happy and, if it was Luke, so be it. If Luke wasn't her brother and Leia decided it was Luke she wanted, I'd bet Han would stew awhile and then decide to go after her himself.

I know Han wanted to go with his beloved

Falcon and lead the Alliance Fleet, but how do we know he didn't decide to volunteer for the ground mission because Leia was considering going there? We know she comes forward in the debriefing room but, if she had expressed interest in going planetside to Madine, would Han want to be separated from the Princess? I don't think so. He'd want to be there to protect her. That's why he volunteered—a commitment to his love, to accept a commission and lead the ground assault. It was just as dangerous as the battle in space. And since he wasn't going up there, then giving his ship to Lando showed just how much influence his friends had on him. He was starting to trust others.

If Han had taken the Falcon, Luke and Leia might have decided to go with him and having all three leaders up there would've been a waste of command abilities. I think Han turned out pretty good, IMO.

Melanie R.: I have also heard about Paul Michael Glaser and his family. I have been a long time fan of his since his STARSKY AND HUTCH days. My prayers are with them.

Carolyn: I'm glad to see I'm not the only one who loves lots of snow. The more snow the better!

Cheryl: No news yet on Sandra Durham's all SW convention. It's supposed to be in June or July. I would've thought to have heard something by now. ((Ed: From what I've heard from some sources involved, there were a lot of creative differences on the con committee and I frankly wouldn't hold my breath for the con to come about.))

I haven't had a chance to make Vader's saber yet but this is what I was planning to do. I bought a wooden dowel rod (it's three feet long and I only need it about a 1/2 inch or so, but I have plenty in case of mistakes) for the saber handle. I was going to whittle the middle a little (I made a rhyme!) to make it have the saber shape. Then I got some long red pipe cleaners. I was going to twist 2 or 3 around each other then trim the sides towards the top to make it more pointed. I hope it works.

I'd love to find more of the 12 inch SW dolls but I haven't been to a flea market this year. Hopefully in the next few weeks. I'll keep an eye open for 2 Obi-Wans.

Matthew: The Jody Lyn Nye books, DRAGON-FIRE and DRAGONHARPER are cross-roads adventure

books, much like the "Scoundrel's Luck" I mentioned before. You should be able to get them at most big bookstores or try a used book store.

The role of the Other? Perhaps if Luke failed, then her training would begin or Yoda used her as "bait" knowing Luke would succeed and thus give him incentive to overcome Vader and yet throw off the Dark Side.

Tim: Re: Han encased horizontally vs. vertically. Han couldn't raise his hands above his head when he went into the chamber because of the manacles around his upper arms (which melted at the time). Do you mean the fact that his legs didn't buckle? It may have been too quick for that or once out of sight, the platform may have shifted horizontally.

Star Tech also has the SW calendars as well as an IJ3. Their address is: PO Box 456, Dunlap, TN 37327. ((Ed: A word of warning about this company. It has been charged by British Blake's 7 zine publishers that they produce and sell pirated zines. I'd check into their business practices before I gave them my business.))

Cheree: Whole heartedly agree with you on a Special Life Achievement Award for Mary Jean Holmes. She does a fantastic job!

Catherine C.: The day ROTJ opened, I was going to see it that night but a friend of my sister's saw it earlier that day and then called her. She called me later and asked if I wanted to know something. I said no but she told me L&L were brother and sister before I could take the phone away from my ear. She knew I wasn't pleased before we hung up. So that's what I knew going in.

Just a few little things before I go: I found a cross universe story called "Force Factor Nine" in TRANSWARP SECOND EDITION available from Bill Hupe. It's a SW and ST:NG story. Really pretty good.

Also highly recommend Mary Jean's BURNT OFFERINGS. It's an Indy story. So Good!!

Glad to see the Hubble Telescope finally got launched. That's all for now. Til next issue of SE, fly casual. North to Alaska!



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Cheree: I do hope you and your family will be feeling well soon. SE is a central part of our little corner of SW fandom, but it fills me with some guilt and anxiety that it may play a part in your illness by adding stress and pressure to your life. I don't mind that much when SE is late, just as long as it comes out, and if it comes down to you or SE, you come first, understand? ((Ed: Thanks, Tim. I think we're all hale and hearty again. SE, the zines and fandom had nothing to do with my various illnesses last year. Those all stemmed purely from physical maladies and it was just a matter of (a) diagnosing the root causes and (b) giving myself time to recover. I feel better now than I have in years. I appreciate your concern, but rest assured that SE and the fandom are my escape from the stress of everyday life! I wouldn't give them up for the world!))

Regarding this "Ewok" trial that you have several clippings about, I can't say that this Preston guy has no reason to file a suit (coming up with the same name is a bit suspicious), but Lucas would have to be a complete idiot to read unsolicited material. Jenny Rothschild isn't the only teenager to have sent in "suggestions" for future SW movies. I also sent in a letter or two to George, none of them answered, with several requests, such as using a redwood forest for a planet backdrop. I also may have suggested giving Luke a sister, if for no other reason, than to add another woman to the cast, and I wanted Luke to teach Leia about the Force. Anybody think I should go and sue Lucas?

Z. P. Florian: Do we really have any reason to expect Han, or even his mother or father, to be in the first trilogy? Maybe a cameo. This is not to say I wouldn't want to see Han or his parents, it's just that I'm not sure they would really have much to do with the vital events.

Pat Nussman: Before TESB the word was that George was going to do twelve movies, not just nine. The second movie must have taken a lot of the ambition out of him. So what we got was a highly condensed version of "The Rescue of Han Solo" jammed in front of ROTJ.

The challenge of the first trilogy will not only be to tell us what we already know in such

a way as to seem fresh, but to change how we look at the middle trilogy without violating it and perhaps to set up the last trilogy.

The RPG books have been approved by Lucas. What this means is that most of the things that we are not likely to see again (space slugs, Cloud City, Joe Scroid), the RPG people can make up almost whatever they want about them. More sensitive subjects are either off limits or treated vaguely.

Any society that uses electronic transfer exclusively would be vulnerable to electronic theft and electronic terrorism. I wonder how good a pick-pocket R2 is?

Marti Schuller: Actually, I had always thought of Han, Luke and Leia as being a fire sign trinity—Aries, Sagittarius and Leo, respectively. But if Luke and Leia are twins, then that blows that out of the water, doesn't it?

Debbie Kittle: I suspect that Mary Urhausen may be right that George will use unknowns for all the first trilogy roles. Most name actors would probably drive up the costs of the movies. And there are so many different ways these "urnet" characters could go; Kirstie Alley and Karen Allen are not very much alike, but either one of them could do a marvelous job portraying Han's mom. I almost suggested Henry Thomas for a young Han, but I still see him as he was in E.T. and CLOAK & DAGGER, and he's much too old by now.

Trust me, rent BATMAN. It is a good movie, really. You are not the only one who thinks Batman needs a Robin. DC went to great lengths to pair him with another Robin after they killed the second one in a stupid promotional stunt. Batman needs him. Have you read Frank Miller's THE DARK KNIGHT RETURNS? Carrie Kelley, the last Robin (4th?) is a central force in that epic. Bruce Wayne goes from constantly thinking about what would be a "good death" to "this will be a good life", and Carrie is very much a part of that.

Cheryl Pryor: I'll be getting my second VCR some time after MediaWest, so soon I'll be making some of those fannish videos that have been slow-cooking in my brain for years. I don't think there is enough of Leia, even in three movies, to pull it off, but I may try "Sail Away Sweet Sister" by Queen. I always think of her when I hear that song. Or how about "Father to Son" also by Queen? Anyway, as soon as I get #2 VCR, I may ask for help in

augmenting my video collection, when I start making music videos, and would be willing to help out in the same way. Example—clips of vehicles to use in "I'm in Love with my Car."

Matthew Whitney: It turns out that I had one of Jody Lyn Nye's Pern books. DRAGONFIRE is a "Crossroads Adventure", sort of a cross between a choose-your-own-adventure type book and a roll playing game where you toss dice to resolve problems. Now, if I could only find DRAGONHARPER. I have GET OFF THE UNICORN, and have you seen the comic adaption of "The Smallest Dragonboy" in THE BANK STREET BOOK OF FANTASY?

Actually, Cheree, the information I would have most liked regarding the '90 SW calendar would have been the name of the publisher and the ISBN code. Then I might have gotten the local Walden's to special order it. ((Ed: Okay, it's published by Cedco Publishing Company, 2955 Kerner Blvd., San Rafael, CA 94901, ISBN # 1-55912-054-1. Write to them for a complete catalog.))

Before anybody says anything, I know it's "memes" and not "meems".

Mary Urhausen: I could almost buy the wampa-spit theory, except that Luke's feet seemed too deeply embedded in the ice of the ceiling for me to believe it just licked his boots. Wampa spit would have to be about as viscous as petroleum jelly.

Ming Wathne: What makes you think TREK zines are less "underground" than SW zines? I still meet avid ST fen who have never even imagined such a thing as a zine and others who know about them but have never found the contacts needed to find them.

Catherine Churko: I would define "Space Opera" as "people zipping around in faster-than-light spaceships and interfacing with alien societies, most of whom are kind enough to speak English." By this criteria, both ST and SW are space operas but they are not very much alike, in style or theme. I can't see how something could be space opera without being SF.

The latest word is that Lucas will wait until '97 to release the first trilogy. Seven bloody damn years! If I have to wait that long, he had better do them all at once and release them six months or so apart! At this rate, we will be lucky to see the last trilogy before 2010!

Anybody have a line on what those three new

SW novels from Bantam are?

Hope to see most of you at MediaWest this year.

Live long and thanks for all the fish—

STRUNG ALONG

Tasha Mohr
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May 5, 1990

New SW in 1991? The official word in STARLOG is (of course) "No." Lisa Cowan of the Official Lucasfilm Fan Club also related that to me—she said Lucas has three or so more projects he wants to finish before he'll think about more SW. As STARLOG #154 reminded us, Lucas said at the SW con in 1987 that he'd begin work on the first trilogy "before the end of the decade", but apparently he didn't mean the '80's.

I'm not going to say that I think George "owes" that fans anything else in the way of more SW movies—it is, after all, a free country. One thing he does owe us is a little honesty, which appears to be in short supply. I am not an imately cynical person, but I am beginning to feel more than a little used and strung along. I don't think I'm the only one who feels this way, either. I'm tired of vague, empty references to "getting around to it one of these days." This new official answer of "I probably will [start thinking about more SW] in the next five or six years" would only seem to confirm my suspicions—Lucas just doesn't want to make anymore SW films. He isn't interested. He is interested in keeping fan interest up, though—so he's stringing us along. I am really beginning to think we won't ever see another SW film.

In any case, I'm with Matthew Whitney—I'll believe it when I'm standing in line on opening day.

On to other things... Re Melanie's inquiry about first trilogy actors, I'd pick Michelle Pfeiffer. Cheryl Pryor's mention of Linda

Hamilton is on-target, too. Either of them would do well as Luke's mother. I'm afraid I'm not up on current movie stars enough to make any other choices.

Take care!

MEDIA VS. LIT

Matthew Whitney
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May 12, 1990

First, a newsflash courtesy of Creation Cons: BEAUTY & THE BEAST is to be rerun, including the 3 unaired CBS episodes on the Family Channel beginning in September. Two episodes per week either on Fridays or Mondays. After that year on FC, it will be available for syndication on local channels.

Several LoCers sympathized/empathized with my experience of indoctrination to the long-running media vs. literary factions at World-Con. Maggie N. raised a good analogy of how to understand how the "old guard" literary fans feel, "like holding a SW con and being 'invaded' by B7 fans." Maybe we media folk feel WC is something like a constitutional right. Life, liberty and the pursuit of programming time? But like Lucas and his lawsuits over the name "Star Wars" vs. SDI, things have gotten out of hand, and media fans will be a part of SF fandom for all time, IMO. Mary U.'s idea of a "And yes—we read, too!!" t-shirt is priceless. I attended the Lunacon Catherine Churko mentioned in SE#25. My reason for going was entirely to see GoH Katherine Kurtz. Getting off an elevator, a fan read on my badge my home town and said, Oh, you must go to Boskone" (a literary con for the New England SF Assoc., held in recent years in Springfield). I proudly announced I did not as I'm primarily a media fan and, as Boskone is geared toward the literary side of SF, I'm not interested. (Sole exception, early '83 to see Howard Kazanjian and the Pre-ROTJ slide show.) I think I stunned the fan. Imagine—a media fan who'd actually read books and was attending their literary

(primarily it seemed) con. There goes the neighborhood.

Maggie N.: In your essay, "Meeting Darkness on the Path," you made a very valid observation about Lando's hero status. I've always thought of him on a lower plane than those heroes we met in ANH. There also may be a feeling of he's not one of the originals (note emphasis) so he cannot be as important, too.

In Melody Corbett's essay, "The Other Chemistry", I've no debate that Leia is "The Other" who completes Han's personality, as he completes hers, nor do I disagree with the interpretation of the colors and symbolism involved, but was that Leia's only role as the Other? In TESB, Kenobi seemed to be speaking of the BIG picture when he said, "That boy is our last hope." He was looking for a hope for freedom in the galaxy and, when Yoda claimed there was another, I doubt he was talking about a two person love story. But perhaps that is partially what he meant. Not just that Leia was the only hope to complete Han's personality but that they'd live happily ever after. No, there may have been more. Together Han and Leia would be perfect, but also, due to her parentage, Leia would carry the Jedi gene (if there is one), and their children would be the hope of the galaxy, if Luke had failed. Yoda does see the picture in a larger sense than anyone else, so whether freedom is restored in this generation or the next, it matters little. He could think that way.

Re: "Obi-Wan" a title? Leia uses the title "general" in the holo-message. Are they both titles, like Admiral Lord Nelson? If Obi-Wan is not a title but a name, with Ben his cover, how could Leia know it to use aboard DS1? Bail could have told her OWK was hiding out on Tatooine under the name Ben, though. I've written fiction where OW is a name, so I guess that puts me on the side who hope it's a name. Either way, it sounds wonderful when spoken. Hold it a second! In ANH, Kenobi said, "Obi-Wan Kenobi...Obi-Wan... Now that's a name I've not heard in a long time, a long time..."

Re: Actors for a future film: B7 fan that I am, I'd enjoy seeing Paul Darrow as an Imperial or evil senator. Joanne Whalley-Kilmer as Ma Skywalker? And Derek Jacobi as anyone (just saw him as the "Chorus" in Branagh's HENRY V—glorious film!!), perhaps as a younger OWK?

Debbie Kittle: Thanks for the word on McCaffrey's ALL THE WEYRS OF PERN and for a place to look for all those "Girl Who Heard Dragons" stories. She really should do a Pern short story volume.

Carolyn Golledge: Jody Lyn Nye's DRAGON-LOVERS' GUIDE TO PERN is still in some bookstores or perhaps at cons, in addition to being offered by the Science Fiction Book Club.

Melanie Guttierrez: In Han's choosing the assignment of leader of the ground strike team on Endor, I see him making a heroic commitment to the Alliance. The strike team was the key to the success of that battle, and very much a do or die-in-the-attempt mission. The space battle could not commence against DS2 until that shield was down. If the team had failed and the fleet arrived to find DS2 still protected, they still had retreat as an option. The strike team could not pull out so easily. I applaud Han's commitment to choose the more dangerous mission. True, his reknown was as a space jockey, so it's valid to wonder if his talents are being wasted. I think not. The space battle was a terrific dog fight among hundreds of ships and pilots; would one pilot more or less matter, even a Han Solo? I've argued Luke contributed by keeping Vader and his "bat-winged" TIE out of the fracas. IMO, that was a valuable psychological advantage for the rebels. With Han and the Falcon, he may not have been there, but the distinctive ship was. But, I doubt the trained, robot-like (?) discipline of the Imperial pilots would have been influenced by the absence of a ship as infamous as the Falcon. After all, they're merely rebel scum. Now, was Han a suitable leader for the strike team? I'd say so. He seemed to be highly valued as a rebel, even before becoming an official member. I feel the members of the fleet stayed to fight the Imp fleet even with the shield up because of who their trust had been placed in: Han, Leia, Luke... If any other group had been down there, would Ackbar have really pulled out? And Lando's qualifications to lead the fighter assault? He was the original Falcon owner and, if the throwaway line about the battle of Tanaab is to be believed, I've no complaints.

Catherine Churko: Pre-ROTJ I did read the CINEFANTASTIQUE plot revealing article, but totally disregarded it. No way, I thought, could a magazine get so detailed a plot synopsis, nor would they "spoil" things for fans by

revealing everything. (I later heard rumors that the magazine had awful relations with Lucas, thus any chance to undermine his efforts was fair game. Needless to say, I've not bought an issue since.) But, as for that article, so much did I disbelieve its validity that I'd just about blanked it from my memory by the opening of the film, so that ROTJ did surprise me. SOOO many rumors had been kicked about by 5/25/83 that they were all jumbled together, so I cleared everything from my mind and went in open to the film. A friend, however, did get and read the comic adaption a week or two prior to the opening. I skimmed up to the Rancor fight, but no farther. Succumbing to temptation, though, I did have him tell me if any of the central three human heroes died. I needed to know. For TESB, we had been stunned by the soundtrack booklet's revelation that Han ended up in limbo. It was a blessing, for a friend who's a Han fan to the core would have hunted down and shot George unless he went back and finished the film, if he'd not had those few days to prepare himself.

Is SW science fiction or space opera? I don't mind classifications such as "space opera" or "hard sf" or whatever, as long as it's not done in a negative sense (and that is the most important point). Putting labels on things often helps to understand what they are. SW, ST, and 2001 are all examples of SF, but none are in the same vein nor can they be compared evenly. Apples and oranges. SF is a broad category, with many subgroups. By one's vision of what is good SF, SW will fail miserably, but it's great space opera. In media vs. book SF, there also do I not really mind a distinction, always on the underlying thought that these classifications are not done to put something down. I don't mind being known as a media fan, as long as people don't exclude the fact that I am also a book fan. Media and book fandoms are not mutually exclusive, and just as media has subgroups, so do books. As an example, Piers Anthony and J.R.R. Tolkien are not the same sort of fantasy writing.

If someone asked me to recommend a SF film, would I pick SW or 2001? Both are favorites and get my highest recommendation, but what type of film does that person want to see? Maybe they were hoping for something like LOGAN'S RUN? Classifications would help. I do have trouble when there's talk of the Best SF... My response is, "What type?" And if

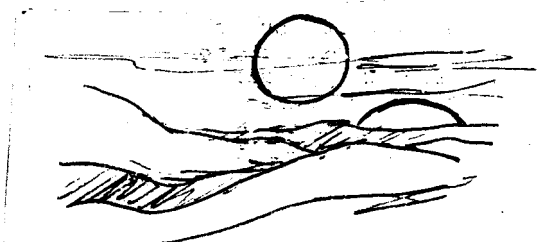
someone jumps on SW as being poor SF and merely space opera...that's negative classification. (I used to get a hassle from members of a ST fan club I belonged to because I rated SW higher than ST. "SW is awful SF..." I just tuned them out. They couldn't see the forest but for the trees.)

Friends and I had a debate whether the new film THE HANDMAIDEN'S TALE is SF or not. I say it is. Has anyone seen it? (Well worth two hours' time!)

Just a second ago, I said SW may not be good SF by the definition of some, but is great space opera. Can great space opera be great SF, and if not, why not? In my book, for a film (or piece of written fiction) to be great SF, the film would have to take great care with the science being dealt with. SW does not use its science seriously. The films have serious aspects on how they depict the struggle between good and evil, as well as issues of morality, loyalty, character development, and the many layers of mythology and symbolism. But the science involved is an after-thought. GL was telling a story first, and that it was set in a SF medium was secondary. Beyond the broad definition of SF as a genre, I feel there is a stricter definition that holds SF as the fiction about science, how it's changing us, how it's affecting us, etc. There are big arguments about the exact definition, and I won't go into that here. I don't feel SW is being sold short by labelling it a space opera. That's a very descriptive term and helps to avoid arguing about its use of science. SW is a space opera in the same manner that John Ford's westerns were horse operas.

Has anyone seen Mark Hamill's film SLIP-STREAM on video? We rented it just recently. Unanimous agreement that the actors and characters were fascinating. Also, we all loved the look of the film. But two of the three (myself included) found the script to be too vague and confusing on some points, while the third watcher liked the ambiguity, feeling it added suspense. I guess the individual has to be the judge of that. It was terrific seeing Mark again, doing good work, as always.

Til next issue, walk the skies...



Catherine Churko
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May 14, 1990

Happy Spring to all! Thank Creation it's finally here! I was getting positively miserable even up til mid-April because we had a slew of overcast days/cooler weather and mucho unleaved trees. Not only do I get a touch of light deprivation but leaf deprivation. It wasn't until Earth Day when I got into Central Park and saw all the big trees really getting their flushes of bright green that I began to feel that beginning power of spring energy! Five months is a long time to be without the bright greens (no slight meant to my fellow conifers...they are beautiful in their own ways).

Those fen in the perennially warm and green areas of the planet can hopefully sympathize. As for those who want more snow and cold, well, they're looking for managers and staff at the new cross-country ski lodge on Hoth (heh heh). And with the advent of more unusual activities on the fringes of the ?? normal fluctuations in the weather, people are paying some more attention to the elements, the seasons, and man-made injections into the biosphere. I hope none of you out there have had any real bad experiences this past quarter, weatherwise. And hope all of you are well.

I'd like to relate a triple header of experiences that occurred within a week that, at least in my mind and I hope at least some of yours, echo some of the subtle themes either in SW or that in some ways propelled SW to be made. It would be pretty high odds that any other fellow fen got to all three in my area just because of the specific invitation needed for one—so it is my pleasure to tell you about these wonderful events.

It gives me a rush to hear about women who are working in fields still badly lopsided in gender representations. I got the chance to hear a lecture by Dr. Sylvia Earle, a marine scientist and one of the world's top divers. She has led 50+ underwater expeditions and has been involved both as explorer and designer/developer/manufacturer with innovative underwater equipment including some of the submersibles. A LIFE magazine articles nicknamed her "Her Royal Deepness."

She wove a picture of deep sea diving and submersibles history. Slowly, I felt the great pressures of the ocean roll over me and, like in space, carrying my own atmosphere and moving nearly weightless in the mind-shifting motions of three dimensional movement. She exhorted the audience to get to know the inhabitants of the deep other than "on a plate, with a slice of lemon." That each fish and water mammal has a personality. When we get to know that, then understanding and appreciation come. And with those, the possibility of appropriate actions to preserve and heal the oceans (and ultimately ourselves).

Her agents told me how she had swum in a school of fish where each one who passed her made eye contact with her. Another story she told them was how she sat motionless as a big shrimp approached her and, with its long feelers, gingerly tapped and traced the outlines and surfaces of her face mask. "Alien encounters" indeed in the world beneath the sea. Would that we only had that much patience with each other and all the beings of our home planet. Just maybe then we wouldn't treat those who might be "out there" to just shotguns or scalpels. And Dr. Earle was also eagerly awaiting an associate of hers, Kathleen Sullivan's latest adventure into space to launch the Hubble Telescope.

The third gift I got (related here secondly) was one a lot of you might be able to check out if you keep your eyes open for it over the next 2+ years. (Hey, you've already waited 7 years for a new SW movie—this is a piece of cake.) The Smithsonian has a new travelling exhibit—Astronaut Photography 1965-1975. Oh, my, the pictures are big (?12 x 15+ inches) or are smaller multishot panoramics (unexpected by moi and magical). Of course, the subject matter is rivetting—the Earth from different orbital attitudes, the astronauts floating above it and their spacecrafts, the whole earth floating above the moon, moonscapes, etc. Some familiar and some not-so-familiar photos.

But even beyond the mesmerizing aspects of the subjects was the insightful commentary both by the curators on the artistic and technical approaches of the astronauts, many who were already amateur photographers and the history of photography in space, the astronauts themselves on their choices and how they felt about shooting such incredible experiences.

One of the most startling things we learn

is that photography was practically an after thought by NASA in their space program—"an astronaut could take a camera if he liked." If these men had not pushed for serious time on their flights, had not been moved to take their equipment up there, we might have had little if any of the near-mythological-iconic images we now have of moon and Earth. These images have played such a sublime influence on millions and especially in relation to the last of my adventures.

I had the privilege to be invited to a special Earth Day ceremony sponsored by the United Nations Environmental Program (UNEP) at the UN's Great Assembly Hall. There were speeches by various UN officials (one particularly sharp/eloquent one by Mr. Noel Brown), an excellent video "Only One Earth", and musical performance.

But that biggest thrill was the introduction of 42 astronauts and cosmonauts of the Association of Space Explorers (ASE) on stage, along with some of the subsequent speeches made by selected members. To be standing in the same room with these people (the one woman—Mary Cleave—got the biggest round of applause) who have been our eyes and ears, hearts and minds "out there" was such an honor. They represent 18 of the 20 nations who have flown in space. And then surprise beyond that was a special live transmission from the space station MIR with 2 cosmonauts. There they were (!) sort of tethered, yet slightly bobbing around in their zero grav room. They spoke of the beauty of Earth and the sobering sights of pollution or its effects so vast it could be seen by them up there.

The ASE (estab. 1985) is made up of those "whose spaceflight experience has engendered in them a profound awe and reverence of the Earth...precious, whole and interdependent nature of life on our planet." They believe space is for all people and developments should be undertaken in a true, international cooperation. Their development list/aims pointedly leaves out the military. They know throwing more weapons/military support systems into space won't solve anything. They have gained a much vaster vision. And those who harbour perhaps a jaundiced view of their aims, well, remember many of these people have had military training and they had to develop to a high degree their rational/logical powers. But the space experience has catalyzed other areas and

views with their minds ("We went to the moon as technicians; we returned as humanitarians" — Edgar Mitchell). If these folks can change, then, hey... And if cooperation, hope, the power of belief, respect for life are not some of the sublime themes (as well as fairly obvious) of SW, then... I think the Jedi would have liked these folks.

Now, on to direct SW matters...

I can't believe I'm going to launch another highly opinionated blurb but having just gotten the MWC Fan Q ballot as I was typing this...

All: Ah, jeeze, people, this year's SW representation into the Fan Q's is pretty pathetic! Just about as paltry as last year's. Unfortunately, Mary U's exhortation to nominate in #25 probably reached most fen after the nominating date was closed, but that's no excuse.

Other than people who might have been overwhelmed by some real tough times, more fen should have nominated. My winter held no tragedies (thank Life), but it was particularly an intense and introspective one and I still made time to nominate in 5 categories different SW things, even though I wasn't going to make it to MWC.

Maybe some people don't like the idea of awards/competition. But if you don't concentrate all your thoughts on the winners, per se, but celebrate and acknowledge fan efforts that pleased you just in the fact of nominating them, then you will have furthered SW's feelings of camaraderie. On the other hand, maybe there should be little "Sit On Your Butt Like A Hutt Laziness Medallions" given out. (Do I hear saber and blaster rattling here?) I'm certainly unhappy about not attending MWC this year (but so it goes). But at least I won't be embarrassed at the Fan Q's, either. It makes me sad. I'll get off the soapbox now.

On to happier considerations... Well, well, it certainly seems as if something's afoot! Perhaps George is trying to raise money for his production costs of \$1. Or just trying to raise interest/visibility before the new film? It was certainly a blast to see that Spectra ad! What will those novels actually be? Prequels, Solo/Calrissian adventure stories, or post-ROTJ tales? Any more scoops, folks?

I, at least, can substantiate the rumor that Marti heard about it. (I told her "spread the word"). Yes, I checked out by chance when I got to this SF/comic book store, the Marvel

comic projects forecast shipping info book. And, tah, dah! DARK EMPIRE is a 3 issue limited comic due out sometime this fall!

What was particularly delightful for me is the surprise that it is a post-ROTJ tale. Han and Leia get married. Luke trains Jedi. The Alliance is pushing toward the Galactic Core and encountering all manner of nefarious doings along the way.

Another very intriguing point is the author they've chosen—Rick Veitch. I only know a bit about current/past couple of years of comics but I got this guy's 6 issue limited series "The One" back in 1986 when I was looking into comic art other than SW. His tale was a funny, scathing, hopeful post-uke war political/meta-physical/super-heroes/regular persons romp. I think it was well received. It was eventually put in hardcover graphic novel style. So this guy has got a lot of tooth in him. It will be interesting to see how much he is made to rein it in. "The One" came out under Marvel's Epic line, a more adult line. And the Epic comic magazine, an anthology also had Veitch in it and managing editor was Jo Duffy, who did 25 issues or so of the last quarter plus of the SW comic run. I hope this could be as interesting as I think it could be. (Even if I found a lot of Epic's stuff to be too gory and violent—other stories were great and some had their gory moments, too, at times.) Tim, any input on Veitch?

I liked JD's plots with the SW comic and her characters. And, heck, anyone who could come up with characters that had an "excuse" to get their hands on luscious Luke got my vote. There appears to have been an interesting "dichotomy". See if any of you got this feeling.

Leia was generally portrayed as not at ease around the Zeltrons and especially when they were all hanging on Luke. Moral commentary or possible veiled opinion of George's parochialism (especially in reference to deliberately negating a love/romantic interest for Luke in the movie. It would "dilute his story" or something to that effect, I read). Or as a Jedi was George rehashing the old sex/spirituality rift that is present in a lot of faiths (especially in the fundamentalist wings of various religions) but not all. The Z's were only picked on by Leia. Mon Mothma and everyone else had no problem with them. They were never portrayed as evil/malicious or plain

unlikeable. I think there's something there. Wish I could meet JD and ask her about it.

Phooey, I knew I'd be left with little space for comment on #25.

Maggie: Fabulous questions in your lead article re Anakin's training/Ben's teaching. Stories to go with it, hey? (hee hee hee)

Pat: I think Carolyn's and Ripley's pieces do have elements of the "ordinary" in them and is a subtle part of their magic. Next ish for my comment on other characters in SW universe ...a yes and no.

Marti: Liked your pendulum theory re Yoda.

Debbie: I didn't quite get why the Star Tours in Florida was different.

Carolyn: G'day and welcome back! Hope you make it to MWC. Can't quite agree to your compassion equals vulnerability, but that's a tome to go.

Maggie, again: Insightful overview of SF con lit/media fen. Thanks!

Tim: Liked your QUANTUM LEAP questions.

Mary: They haul you off to the old spacer's home yet? Good luck with MWC! So short for now, but my prequel had a lot of strong women in it. And thanks for your enthusiastic words re my art. By the time this SE sees print, you'll have my new medium, slightly different style samples. Trying mightily to find a way to do more than one illo a year! (In 1988, I did 13.) Hopefully, I could do 2 illos each in 2 or 3 zines, again. Stars know when I'll be pro, but I intend to be here for a long time.

Z.P./Melanie G.: Will go through my mid-period zines and will find Luke stories for you. Z.P., oh yeah, that dragon and Luke's lucid mind...hmm mmm. At least, as a minority, we don't have such a long line, hey? (heh heh heh)

All: Re the xeroxing, I'd be flattered if anyone liked my art enough to xerox it. My "studio" wall's got a whole section of SW zine illos taped up.

Everyone have a real party at MWC. I'd love to hear your stories next SE.



Lisa Thomas
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May 8, 1990

I'm baaaaack!

Cheree: I can't believe your timing! I received issues #23-25 the day before I had to take a MAJOR English test covering MACBETH, THE WINTER'S TALE, MEASURE FOR MEASURE and OTHELLO. Talk about exercising will power and self-discipline! It took everything in me NOT to pick up that Shakespeare book! (ha!)

But seriously (take my Worf, please!), congratulations on 25 issues!

Sorry I missed all the controversy of the past issues, but I'll add my semi-belated declaration here: I, Lisa Thomas, hereby give all fans the permission to make themselves single, not for resale copies of any OOP issues of HIBERNATION SICKNESS for their own personal use. (Issues #1-8 are now officially OOP.)

I was just watching TESB the other night and I noticed something I had never noticed in all the 100+ times I'd watched it before. I must be REALLY dense because I used to think Leia was just completing Han's explanation of "then we'll just float away..." by saying "...with the rest of the garbage" to show she realized what his plan was. But then it hit me the other night that she was insulting the Falcon again! [Call me slow if you will, but actually Leia neither looks nor sounds as sarcastic as she did when dishing previous insults, and Han shows little reaction to the comment, so that's my excuse for missing it the first 100 times! (smile)]

So what is the significance of my realization on the rest of SW fandom, you ask? There is none, but I figured you folks would appreciate it more than the guys I work with.

I guess by now everyone has seen the latest issue of the Lucasfilm club newsletter. 1997? !!! I don't think I can wait ANOTHER seven years! I'm grateful that he is at last talking about doing SW again, but SEVEN YEARS...!

Marti Schuller: We Luke fans are still out here! It just seems that a lot of us have strayed from SW fandom of late. Anybody got any suggestions of good Luke stories from the last year or so? I need to get caught up on the zines!

Melanie Rawn: Hugo? HUGO?!? (mad, hys-

terical laughter...!)

Cheryl Pryor: "Sith happens"?! I love it!!

Catherine Churko: May 12, 1983: There I was, minding my own business, just flipping through the newspaper and there it was in 48 pt bold print: "LUKE AND LEIA - BROTHER AND SISTER!" I didn't even have to read the story to have part of the movie blown for me! I was very mad! I now work for that same newspaper and, from time to time, I still contemplate taking retaliatory measures! (heh heh heh) But, of course, I read the article, since the headline had already given away so much. It didn't reveal much more—just the obvious part that Han would be "thawed" plus it mentioned the Ewoks.

Hugo? HUGO?!? Stop! Stop! It's been eight months, granted, but I still can't get used to looking into our treeless backyard. Just where does one have to go in this country to avoid hurricanes, heat, tornadoes, earthquakes, floods and blizzards? Tell me and I'll book the next flight! ((Ed: *The bottom of Carlsbad Caverns, maybe???*))

One last note: Have you all seen the new Planters Peanuts commercial where the guy does his impression of Darth Vader eating Planters Peanuts? It is HYSTERICAL!! I must tape it! Til next time—clear skies!

WHAT IS CANON

Maggie Nowakowska
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May 17, 1990

It's so nice when SE arrives on a Friday so I have the whole weekend to ponder and think about the zine as a whole, rather than having to grab glimpses on the letters between after-work classes and chores, or—heavens forbid!—sneak snippets while at work.

(Three weeks later—of course, it's nice to be able to continue writing one's return letter immediately after as well, which certainly hasn't happened this time. One more week til deadline...feh.)

(Blast! Between OT for an 80 page book that had to be built in 4 hours, and 1 body in a 3-body shop out on vacation, that deadline slipped by! I'm scanning this quickly, printing and sending and hoping there aren't any major goofs in it!)

Cheree: Enclosed is my contribution to Let's Cast the Next Movie. I found this picture of Ed Albert a la Anakin Skywalker in a recent STARLOG and immediately said, "Aha, another Anakin candidate! That Albert is capable of switching between light and dark presentations at the drop of a hat (witness his portrayal of Elliot Burch on B&B) adds to his suitability as the elder Skywalker.



Loved the Earth Day/Endor deforestation cartoon!

On TV recently, I heard an interesting comment that might suggest one reason why Lucas has held off doing SW1, 2 and 3 for so long. During a Canadian interview program, John Le

Carre' referred to how Alec Guinness, with his exquisite presentation of George Smiley, had "taken Smiley away" from Le Carre'. The writer had originally planned to produce a number of George Smiley stories (sort of Smiley Goes to Town, he joked). However, ever since Guinness' portrayal of Smiley, which endowed the character with special aspects unique to Guinness, Le Carre' and Smiley "have not been on speaking terms". Perhaps one day Le Carre' will be able to get past Guinness' interpretation—but, he says, not yet.

Likewise, maybe Lucas has had to let all the intensity over the Saga lessen before he could write more in the SW universe; maybe he has needed time to feel like it is his universe again (a feeling which, wherever you fall on the "now it belongs to the world" debate, still is necessary for the person doing the inventing).

Well, let's see, did I insert my foot into my recent letters in SE? Sure looks like it. To Matthew Whitney, you're right. I was a bit sloppy with my "other" citations in SE#24. I should have put brackets around [to overthrow the Emperor].

As for who is the other, for me, the comment that only a "fully trained Jedi" will defeat Palpatine is the key dialogue in this series of scenes, not the "another Skywalker" discussion. The closest I have come to associating Yoda's hope with a person is Anakin, who is the one who ultimately defeats Palpatine, not Leia. That also ties in with what the title RETURN OF THE JEDI has come to mean to me, which is: the return of Anakin Skywalker. Not that I have any trouble with votes for Organa, since I can see a legitimate argument for that interpretation of TESB/ROTJ dialogue and plot; my problem was with the idea that Leia = hope is SW canon.

In fact, after all these years, I have come to the conclusion that hardly anything at all can be considered SW canon. Fans can't seem to agree on what anything means, save acknowledging that the movies exist. I'm not being entirely facetious here. We can quote exact words all we want, but if we can't agree on their implication, let alone their application to the plot, conversation is reduced to "Well, this is how I believe it goes..."

For example, I still shake my head everytime I read how someone feels that the Han of ROTJ is poorly portrayed as a loser, a buffoon,

etc. Perfectly legitimate reading of the movie, but 180 degrees out from mine interpretation of the same lines and scenes. The Han I saw was wonderfully matured, able to laugh at himself at last, capable of stepping back from what he wanted if Leia wanted something/someone else—which certainly was different from the role of greedy mercenary I saw him playing in ANH. In other words, for me, he had become an adult man instead of a just grown male who still clung to adolescent fantasies. (And Force knows there are people who energetically oppose the punk impression I have of the ANH Han—hi, Ming!).

Did we all really see the same movie(s)? Sure, there have always been differences of opinion about a character in a show or story, but—well, I guess that's one reason why fanish discussion has moved away from discussion of what happened, i.e., the "adventure" of SW, and has slipped onto more theory and exploration of the philosophy behind SW.

(In the same vein, I'll vote with Pat Nussman on the idea that the role-playing game, the various SW books, are secondary material. We have enough to sort out in what was and wasn't present/said on screen. I certainly enjoy discussing the merits of the secondary material, but if we can't accept the idea that Han smuggles spice because it isn't said explicitly on screen, then we can't accept secondary definitions of, say, Bespin. Which also means that my reference to Palpatine a few paragraphs back has to be accepted as secondary, no matter who—damn, I can't remember who, I think it was Frank Marshall at a Norwescon back in early '83—identified the Emperor we see on screen as Palpatine.)

Still referring to Pat's letter, I know I like seeing the characters in stories doing ordinary things. Eating breakfast. Getting a haircut. Trying to figure out where they left their chits for the commissary... As for whether people will read about created characters, I certainly enjoy reading such stories when the new character isn't just an imitation L/L/H/DV; I am partial also to tales about the ordinary workers of the Alliance. However, I have had TW readers miss vital plot points because they skipped through the story to read only those parts with L/L/H/DV in them; also, I've heard complaints about too much emphasis on created characters in my stories, which probably criticizes my storytelling ability

more than revealing audience preference.

Back to Matthew—re: the suitability of teenage/young adult rulers and their reasons for being in such positions of power, I'll argue that the technical level of a society is irrelevant to the complexity of its rule. All societies are complex on a human level; the cities of 8,000 BC were large, successful entities that took the same human finesse to keep working as any society does today. The need for praise, for a sense of accomplishment, and for recognized social standing have always motivated social behavior, just as the tools of leaders have always been the ability/charisma to provide for those human needs.

(If anything, it might be easier to rule when large numbers of the populace are overwhelmed with information and technical demands made upon them.)

I'm reminded of a situation here at work when an editor, 22, was dismissed as "being so young" by a publisher in her thirties when that editor called her on misuse of publishing standards. Now, the ability to edit to standards had nothing to do with age; the ability to read, compare and notice incompatibles is what it takes. The same can be said about the genius for leadership. Although inheritance can place a person in a position of power, only leadership ability gives that person a reputation that lives through history. Alexander did not acquire the title "the Great" because his father, Philip, was a successful warrior.

Marti Schuller: Yep, May 15 is Taurus, but the rest of my 'scope is heavy in Libra and Gemini save one other Taurus and a lunar Saggie/Capri cusp.

Debbit Kittle: That Kenobi adopted Ben as a precaution makes sense. Yet, if Uncle Owen is indeed Kenobi's brother as the secondary material has it, I find Owen's precautions the better of the two. Obi-Wan Kenobi into Ben Kenobi doesn't hide as well as Own-lars Kenobi into Owen Lars.

Melanie Guttierrez: Oh, it's a varied world indeed. As you might guess from what I said to Matthew, I found that scene where Han is willing to let Leia go to Luke was a wonderful compliment to the man. Just for another perspective, I always thought it was a mark of Han's truly good and honorable nature that he was willing to drop his claim to Organa's affection if he thought Leia truly loved another more than himself. If you love someone, you

want what is best for/will please that person. There clearly was a connection between Luke and Leia that Han didn't know about and which he could justifiably think was erotic, especially considering Luke's early reactions to her and that hospital scene in TESB. Loving Leia, he was able to see the love she held for Luke and, IMO, being older than L&L, he probably understood that laying a claim on someone whose heart yearns elsewhere is a battle already lost. Oh, well. If we all thought the same, it would be a mighty dull world. Looking forward to reading your thoughts on Dark/Light theories!

In the Dark/Light vein, I found a neat Oliver Goldsmith quote Kenobi could have used in argument with a Yoda who was uneasy with Anakin's training, that father whom Luke is so like with his "much anger": "We must touch his weaknesses with a delicate hand," I can hear Kenobi saying. "There are some faults so nearly allied to excellence that we can scarce weed out the fault without eradicating the virtue."

Tim Blaes: Well, I asked for extras of the SW calendar at our local Cinema Books store, where I bought ours, but they had sold out. The owner says they came in really late, really few in number and went quickly.

Has anyone who knows a second language well seen the SW films translated into that lan-

guage? I'm taking Italian in preparation for a trip next spring, (Hi, Gian!) and it occurred to me that I would dearly love to know if and when the formal and informal address was used in other language presentations. Seems to me such usage could make a world of difference in how a character and relationships are perceived by the audience. An English example I think of is when Yoda is dying and Luke switches from calling him "Master" to using Yoda, which at least for me, changes the emphasis of Skywalker's comments and says something important about how Luke perceives the subject (sort of an implication of "let's talk man to man here" declaration).

I'll close with another reference book recommendation for writing alien cultures: *Do's and Taboos Around the World, a Guide to International Behavior*, 2nd Edition, ISBN: 0-87502-241-3, John Wiley & Sons, Inc. I found this book years ago in the library and it's out in paperback now. Aside from being a fun read as it advises business travellers on language use and customs around the world, it's a great mind-jogger as it outlines the extreme differences in cultures right here on earth.

Well, it's May 17 and I'm late. I'll dig up an envelope, stamp it and send this on. Happy Solstice to everyone!

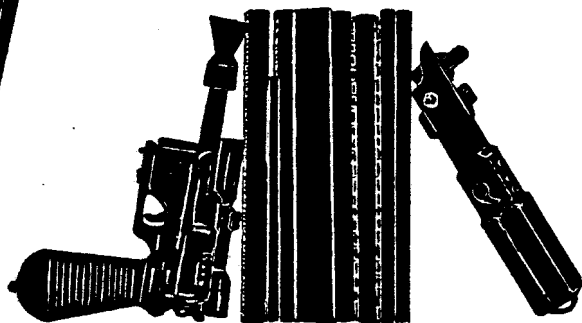
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CHOICE PARTS #1—(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky—with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to lead him to their treasure. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nussman, Jacqueline Taero, Patricia D'Orazio, Sarah Macht-Dewitt and others. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Jim Markle and Barbara Frances-Simon. Note—some material is slightly on the adult side. \$15.00 first class. Make checks payable to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043. CHOICE PARTS #2 — SOLD OUT.

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FLIP OF A COIN. The zine dedicated to the characters portrayed by Harrison Ford is ready with issue #13. Offset printed and perfect bound (288 pages), the selections include: "The Last Retirement" by Barbara Anderson. Deckard is in a desperate struggle to survive and obtain credentials for he and Rachel to travel off-world. He strikes a deal with an underworld contact...but his payment requires retiring one more "skin job." "Interruptions" by Catherine Anson. The rebels and the Ewoks are celebrating the triumphant Battle on Endor, but all Han has on his mind is spending some time alone with Leia for his own kind of celebration. Unfortunately, the entire universe seems to be plotting against him. "Winter Witness" by Cypher. In the urban wilderness, John Book and Martin Riggs are right at home. But when they and two dangerous prisoners are stranded in the wilds of Alaska in the middle of the winter, the big city cops find their street smarts are useless—and if the killers don't get them, nature just might. "They Shoot Banthas, Don't They?" by Cypher. A seemingly innocuous contest turns into a dance of death for Han and Nova as their partners Chewbacca and Phloth the fungus race to the rescue. "R & R" by Phyllis Milby. En route to Hawaii for some much needed rest and relaxation, Kenny Boyd inadvertently boards the wrong plane and lands in Australia instead. What begins as a disaster turns into a soul-searching stay in the Land Down Under when Kenny is "adopted" by a young retarded man, Tim Melville, and his family. "Castellon" by Pat Nussman and Jacqueline Taero. Han and Luke have rescued Leia from Vader's grasp but the three of them must now destroy the Emperor—and must seek additional training from Yoda

to do so. Will they be able to accomplish the task? And will Leia's rescue from the Dark Side prove lasting? Also: "Execution" by Elaine Christiani (Han Solo); "Raiders of the Lost Sun God" by Melody Womack and Jan Slusher (Indiana Jones); "New Horizons" by Michelle Worley (Barnsby). Poetry by Jacqueline Taero, Cypher, Elaine Christiani, and Susan Zahn. Art by Dani, Wanda Lybarger, Dianne Smith. And loads and loads of cartoons. \$20.50 FC (SASE for overseas postage). Make check or money order payable to FLIP OF A COIN, Paula Truelove and Jenny McAdams, Editors, 502 McKeithan #4A, Tallahassee, FL 32304.

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issues are now all officially Out of Print (OOP). In accordance with the terms of the Clone Wars Treaty, Double D Press hereby gives all fans permission to make themselves single, not for resale xerox copies of these three issues for their own personal use. Double D Press will not be reprinting any of them. A limited number of the original covers (front and back) are still available; a 9 x 12 inch manila SASE will get them free for the taking, while they last. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

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THE WOOKIEE COMMODE #7. From the press that doesn't know how to "Just Say NO!". Issue 7 will be available in late spring, right before Media-WestCon 10 (possibly barely before MWC 10!). Addicted to SW fanfic and art? Seeking a fix? Get your annual dose of fandom's finest, including fiction by Carolyn Golledge, Samia Martz, Madalena Mumford, Marti Schuller, Karen Ripley, and others; and art by Wanda Lybarger, Dianne Smith, Cathy Churko, Renee Grove, Rebecca Carey, Z. P. Florian, and others. Featuring Sharon Saye's Guide to 1989 SW zines, color cover, and all that other glitzy trash you have come to expect from us! SASE for final notification: Double D Press, Dr. Mary K. Urhausen, 42 Three Mile Road, Racine, WI 53402.

THIS IS ABOUT THE LAW. WISEGUY letterzine. Seeking contributions of locs, essays, fiction, poetry for third issue. Deadline March 1, 1990. #1—\$7.00 US/\$8.00 overseas. #2—\$3.00 US/\$3.50 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

UP BUBBLE—the VOYAGE TO THE BOTTOM OF THE SEA

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IN TRANSIT

A TREMOR IN THE FORCE #5. Featuring the second part of "The Conspiracy of Kommor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Mesarthim and Stardancer, and shorter stories by Carolyn Golledge, Maggie Nowakowska, Ann Wortham, Sandi Jones, Marti Schuller, Ming Wathne, Barbara Drake, Martha Wells, Catriona Campbell, Matthew Whitney, Susan Zahn and many others. Color cover by Dianne Smith. Art portfolio by Steven Fox. Other art by Wanda Lybarger, Melanie Guttierrez, Nancy Stasulis, Laura Virgil, Z. P. Florian, and more. Another big issue! Due out July 1990. \$25.00 priority mail. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

A TREMOR IN THE FORCE #6. Now open for submissions. This is planned as a Golden Age zine. Therefore, we'd like to stress Romance, Adventure, Fun and Originality! Let's have something besides wedding nights in Ewok huts, Luke training everybody in the Galaxy to be Jedi, Anakin's fall to the Darkside, or anybody's death! What we're looking for is good character interaction, genuine story plots and some ripping good yarns! Anyone interested in contributing, SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

GALACTIC CASTAWAYS. As if I don't already have enough to do, I'm accepting submissions for an-

other zine! **GALACTIC CASTAWAYS** is a serious **LOST IN SPACE** fanzine looking for stories with the feel of the early first season episodes—in short, the way Allen should have done the show! I'm looking for serious fiction, humorous stories (no slapstick, please), stories that blend action with characterization. Submissions should use the entire cast, not just Will, Dr. Smith and the Robot! Explorations of relationships between the members of the extended family are also welcome. Please submit on 360K, 5-1/4" disk (in ASCII format) and save my poor fingers. Artists, I need you too! Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

HEART'S BLOOD: All new fanzine dedicated to the world of the vampire is now welcoming submissions of fiction, poetry, and art. We'd like work in any of the established universes (Anne Rice's **VAMPIRE CHRONICLES**, **THE LOST BOYS**, Chelsea Quinn Yarbro's **ST. GERMAIN**, etc.), or, if you prefer, in an original one. Due out summer of 1990. Please send submissions and inquiries to Sarah Cohen, Box 4395 Yale Station, New Haven, CT 06520, or to Valerie Meachum, B223 Bryan Hall, Michigan State University, East Lansing, MI 48826.

THE MIDNIGHT HOUR #1. **MIDNIGHT CALLER** zine now soliciting submissions of short, medium and long fiction, films, poetry, etc., along with interior artwork—story illos, cartoons, and portraits. Anticipated date of publication is MediaWest Con #11, May 1991. SASE for submission guidelines. The enthusiastic but overworked editors will be most grateful for any submissions that arrive in ASCII format on 3.5" or 5.25" inch disks. Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002 or Lee Falcon, 2501 Fenwick Lane, Powell, TN 37849.

REMOTE CONTROL — all-media genzine. Issue #1 originally due out at Mostly Eastly Con in January 1990, will now debut at Spectrum in November 1990, due to the editor's unforeseen health and computer problems. Includes fiction by Agel, Brin, Cargill, Cassity, Gillilan, Mortimore, Paulsen, and Woldow. \$5.00 pre-publication deposit plus SASE for final notification. Now soliciting submissions of fiction and artwork for issue #2. Fandoms needed are **UNCLE, SW, ST, B&B, WISEGUY, LETHAL WEAPON, BAA BAA BLACK SHEEP, WAR OF THE WORLDS, SIMON AND SIMON, MAGNUM P.I.**, plus whatever else you can think of! Artists desperately needed! SASE for guidelines to: Kathy Agel, 57 West 2nd, Bayonne, NJ 07002.

WALKABOUT. A high quality, fan produced, non-profit publication devoted to the film roles of Mel Gibson is open for submissions of fiction, poetry, and art. Artists needed for illoing and projected art portfolio (tentative deadline for art: April 1, 1990). Pieces already accepted include "A Play of Shadows" by L. A. Adolf and "A Widow's Story" by Michelle Worley (**YEAR OF LIVING DANGEROUSLY**); **LETHAL WEAPON** 1 pieces by C. V. Woldow and L. A. Carr; "Guys Like You" and "Home Again for Christmas" by Cinda Gillilan (**LETHAL WEAPON** 2); "Miles to Go..." (**MAD MAX BEYOND THUNDERDOME**), "Summer's End" (**SUMMER CITY**), and "A Full Life" (**TIM**) by L. A. Adolf. The artistic talents of 1989 Fan Q winner Paulie and Dani have been secured. Projected publication date - Summer 1990. SASE for submission guidelines and/or flyer. Ailsa Lamont, Editor, PO Box 3318, Everett, WA 98203.

THE WOOKIEE COMMODE #8. Will there be "Another"? Have the Clone Wars claimed another casualty? Is there enough fan interest out there to put another one of these suckers out?? Convince us! Accepting submissions now: Fiction and fact, poetry and art, stuff and nonsense. For submissions guidelines, SASE: Samia Martz, 701 West Hale Lake Rd., Warrensburg, MO 64093. Other correspondence: Dr. Mary K. Urhausen, Double D Press, 42 Three Mile Rd., Racine, WI 53402.

OTHER WORLDS

FANZINE, MAGAZINE AND COMIC SALE. Huge collection featuring **SW, Miami Vice, Indiana Jones**, magazines, fanzines, paperbacks, videotapes (factory copies, viewed only once, VHS format), comics. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE, please, for list to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

FOR SALE: Selling Marvel, DC and Gold Key comic books—**A TEAM, STAR TREK, DARK SHADOWS, LOGAN'S RUN, BATTLESTAR GALACTICA, DR. WHO, STAR WARS, TEMPLE OF DOOM, RAIDERS, BLADE RUNNER, JEDI**, many more. Please send SASE for complete list to Fran Husejinovic, 72-10 Forest Ave. #2R, Ridgewood, NY 11385.

MIDNIGHT CALLER fan looking for other fans of the series and/or Gary Cole. Is there anybody out there? Contact Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

MICKEY'S DIRECTORY OF HOBBY PERIODICALS FOR COLLECTIBLES. Over 19 months to complete. The directory lists newspapers, tabloids, magazines and newsletters as well as specialty club journals. You will find listings for periodicals about all of the standard collectibles as well as the unusual. For less than a penny a name you can have the most complete directory available. The director will be updated annually. Listing over 1200 names and addresses. Now available for only \$8.95 plus \$1 p/h from Mickey's, 417 Burgess, Grants Pass, OR 97526.

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sale of items from the collection of Lisa Cowan. Photos, slides, scripts, books, magazines, posters, newsletters, zines, toys, much more! Many are one of a kind. SASE for list. ON THE MARK, c/o Lisa Cowan, P.O. Box 5276, Orange, CA 92613-5276.

ZINE SALE: Includes many out of print zines, as well as cut rate prices on current zines. Titles include SOOUDREL, BANTHA TRACKS, GRIP, SOUTHERN LIGHTS, WOOKIEE COMMODE, CONTES DE COTTMAN IV, GUARDIAN, plus too many more to list here. SASE for current list to Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

CHANGE OF ADDRESS

Nancy Stasulis
568 College Parkway
Rockville, MD 20850

BY THE NUMBERS

Films That Hit \$100 Million Most Quickly

- | | |
|--|--|
| 1. Batman (1989) 10 days | 6. Lethal Weapon II (1989) 31 days |
| 2. Indiana Jones and the Last Crusade (1989) 19 days | 7. E.T. the Extra-Terrestrial (1982) 33 days |
| 3. Return of the Jedi (1983) 23 days | 8. Teenage Mutant Ninja Turtles (1990) 35 days |
| 4. Indiana Jones and the Temple of Doom (1984) 25 days | 9. Rocky IV (1985) 39 days |
| 5. Beverly Hills Cop II (1987) 29 days | 10. Gremlins (1984) 42 days |

SOURCE: Compiled by David Sweet.

Actor buys motorcycle

Harrison Ford, whose breathtaking chase scenes have characterized his role as film adventurer Indiana Jones, stopped in Green River, Wyo., last week and quietly bought a new motorcycle.

Linda Stance, a clerk at the Harley-Davidson of Green River motorcycle shop, said Ford spent about 45 minutes buying a 1990 black and cream Heritage model.

SOUTHERN ENCLAVE
Cheree Cargill
457 Meadowhill Drive
Garland, TX 75043